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MINISTERE DE LA CULTURE

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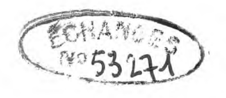
ANNALES
DU SERVICE DES ANTIQUITES
DE L'EGYPTE

TOME LXV

LE CAIRE

AL-SHAAB PRINTING HOUSE

1983



[hieroglyphs] (Pap. II, 108) [hieroglyphs] (Pap. de Leide, ..., 3..) [hieroglyphs]

[hieroglyphs] var. [hieroglyphs], [hieroglyphs], [hieroglyphs], [hieroglyphs]

[hieroglyphs]. [hieroglyphs]. (Voir Erman gl. p. 26 et Maspero mém. Sinouhit gl. p. 73) Copte ⲞⲨⲈ T. ⲞⲨⲈⲒ M. longe distare, amovere, discedere, ⲞⲨⲈ T. Ⲡ. ⲞⲨⲈⲒ M. Ⲫ. distantia — être loin, s'éloigner, s'écarter ⲞⲨⲈⲒⲈ, [illegible] avec ⲉ pour introduire le régime indirect. cf [hieroglyphs] (Berlin 1, 163) [hieroglyphs] [illegible] [hieroglyphs] — s'éloigner, voyager au loin beaucoup. [illegible] éloignement [illegible] — s'éloigner [illegible] éloigner loin [illegible]

"[hieroglyphs] — "que la rébellion s'écarte de sa majesté". (mém. Sinouhit p. 086)

[hieroglyphs] — "lui qui désaltère le désert loin de l'eau". (Maspero Hymne au Nil gl. p. 55) [hieroglyphs] — "La vérité est avec toi, jamais elle ne s'éloigne de toi". (Pierret, Études égypt. I, 31) [hieroglyphs] — "voir de loin" [hieroglyphs] — "hors de son atteinte". [hieroglyphs] — "pays éloignés et inconnus". (Chabas, Pierres, voc. p. 107-108)

La forme factitive [hieroglyphs] — éloigner [illegible] tourmenter par quelqu'un (qui est) dans [illegible] [hieroglyphs] — "éloigne son visage, [et] n'y pense plus dès qu'il s'est [illegible] de lui c.à.d. de le parler". (Pap. Prisse XIX, l. 5) Voir [hieroglyphs] sous [hieroglyphs].

FROM AHMED KAMAL'S
Dictionary still Manuscript.

FOREWORD

The appearance of the second volume of 'Mélanges Ahmed Kamal' falls with his fiftieth memorial. For celebrating such an occasion a volume in the series "Vies et Travaux" is in preparation. I hope to finish before retiring.

Thanks to all contributors and to those who aimed to contribute to this "Mélanges".

Cairo, 1983.

Dia 'Abou Ghazi

STATUE 565 IN MALLAWI MUSEUM

DIA' M. ABOU-GHAZI.

On 14 March 1913 Sayyed Khachaba expedition (1) with Ahmed Kamal as supervisor discovered a tomb from the vith dynasty at Meir(2).

This tomb belongs to high priest of the local divinty Hathor and his wife called

Pepi-'Ankh cared to choose a lonely place of the necropolis for his tomb. As he says in his biography "now I caused my magistrate's tomb to be expended in the west, in the region of the Mistress of Rigtheousness, in a clear place, in a good place, wherein no work had been done, wherein others who were before me, had never yet worked, It is I who have opened up this region. It will serve as a necropolis, it will do what is desired; indeed I devoted myself to it greatly while among the living"(3).

The tomb is consisted of : (4) pl. 1, II

A pillared large forecourt (A) pl. III (5) that leads to a small violated room (B) in its north-west corner, (6) and to the principal room (C) through a door-way in its west wall.

Few graffiti (7) are represented on the north and south wall of this pillared hall; a frieze, extends all along the west side over the doorway... inscribed with the htp di nsw formula, with offering scenes on both ends. Pepi-'Ankh and his wife are represented twice on the

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(1) For Sayyed Khachaba Excavations see ASAF, 64, p. 3 note 1.

(2) Meir is a villlage on the west bank of the Nile, some thirty to forty miles north of Asyut.

(3) Ahmed Kamal, ASAE, XV, p. 213 ; A. Blackman, Meir IV, pp. 24 & note 7+pl. IV.

(4) See A. Kamal, ibid. pp. 201 & fig. 1, A. Blackman, Meir IV, pp. 21 & pl. 1.

(5) The pillars numbered six on discovery, then 4 in Ahmed Kamal's plan (ASAE, XV, fig. 1), wholly disappeared afterwards (see Blackman. Meir IV, p. 20).

(6) Ahmed Kamal considered it as a sepulchral room for one of the deceased relatives (ibid. p. 209) ; while Blackman considered it for the remaining embalming material (Meir IV, p. 21 & note 1).

(7) A. Kamal, ibid., p. 210 — 211, 212., Blackman, Meir, IV, pl. III & p. 21 — 22.

south end. (8) (Pl.). IV). On the doorway lintel (below the frieze) a line of inscription giving the deceased name with three of his titles. (9) The two sides of this doorway (below the frieze) are consecrated for the biographical inscription of the deceased who is represented with his wife facing the inscriptions. (10) (pl. V, VI).

The available spaces in both thickness are occupied by the figure of Pepi-'Ankh with his staff as coming from the doorway (sunk relief in the north thickness and raised relief on the south). In front of him are inscribed some of his titles (11).

The walls of the main room C(12) are covered with painted reliefs representing the deceased life, (Pl. VII) and offerings. In its floor, north and south, are sunk two deep shafts leading to the burial chambers of the deceased (north one) and his wife (south one). Each has a recess decorated with offerings. (13) Although violated in old times, some objects were discovered. (14) Behind the northern shaft a platform fronting a facade stela (15) 2.65 metres high. The sacred oils jars are represented in the space between both (16).

This room leads to an irregular serdab (D) through a small door in the western side. In this serdab was discovered a group statue of Pepi-'ankh and his wife (pl. VIII) (17).

The statue is made of coloured limestone representing our couple sitting on a chair height 97 cent., length, 63 cent., height of the group is 67 cent. Pepi-'Ankh is dressing in a white kilt supported by a belt, curled long black wig, hands on laps, right foot slightly forward, body coloured in the traditional colour. His wife is represented in the traditional style of the Old Kingdom. tight long dress, straight black wig, black eyes and eyebrews with slight defect, right arm behind her

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(8) A. Kamal, op. cit., 212, 213, p. 214, Blackman Meir pl IV A. I & V & p. 22-23.

(9) A. Kamal op. cit. p. 212 ; Blackman, ibid pl. XXII, I & p. 23.

(10) A. Kamal, op. cit. p. 212—214 ; Blackman ; ibid., pl. IV A, 2, 3 & p. 23 -- 26.

(11) The inspector of the ka-servants appears in front of the deceased on the north-thickness holding an incense-brazier. see Blackman, ibid, pl. VI & p. 26-27; A. Kamal op. cit. p. 214 — 215.

(12) A. Kamal, op. cit. pp. 215 — 245 ; Blackman, Meir IV, pp. 26 & plts, VII—X, XII—XVII, XXII—XXV.

(13) Blackman, Meir IV, pl. II ; XVIII-XXIII & p. 46—52 ; A. Kamal, op. cit, p. 245-250.

(14) A. Kamal op. cit. p. 251 — 257. These objects are loaves,, seeds, vessels inscribed pieces of both coffins, mirror, knives, different kind of blades.

(15) Blackman, Meir IV, pl. XI, XXVI, 1, & p. 33.

(16) Blackman, ibid, pl. IX, XXVI, I & p. 33.

(17) Ahmed Kamal, op. cit, p. 210, 245 & 258, Blackman, ibid, and JEA, 1,

husband's back with hand resting on his stoulder while touches tenderly with her left hand her husband's left arm. Both husband and wife are on equal scale. The statue gives us a high standard of affection, represented nicely in the tomb, in the two reliefs accompanying Pepi-'Ankh's biography (Pl.V, VI). Though an outstanding monument the style is provincial and somewhat crude with care in producing features, nails are neatly done. Many slight defects both in seat and figures. The largest is in the man's restored right arm.

Although this statue is without any inscription, but we know all details about Pepi-'Ankh's titles and life from his tomb inscriptions and reliefs. The biography is inscribed on the north and south sides of the entrance to room C, below the frieze as mentioned before. It is of eleven lines on each side. Though weatherworn in some places Dr. A.H. Gardiner and A.M. Blackman made hand-copies of the inscription in 1913. Sethe revised, improved some signs and filled up several of the lacuna (18).

Also Mr. Battiscombe Gunn helped with useful suggestions and references. (19) The facsimile was made by Gardiner and Blackman in 1921.

— From those on the north side of the entrance we know: (19).

— He lived 100 years.

— He spent a great part of this time as superintendent of the prophets of Hathor Mistress of Cusae.

— All this time he spent in: exercising the functions of magistrate, doing good; saying what was desired.

— As he says "Never did I go to bed in vexation (with any people) because of their disposition which encountered me".

While we draw from those on the south side others of his virtues (20) :

— He did his duties daily.

— He was never put under restraint.

— Never imprisoned.

— Always successful before the magistrates against the accusers.

— Then he asked the passers-by to favour him with bread, beer and mouth-oblation, consequently they would be blessed and attain their desires. These favours were for being :

(18) A.M. Blackman, Meir IV, p. 23—24.

(19) Ahmed Kamal, op. cit. p. 213—214, A.M. Blackman, Meir IV, p. 24—25 & pl. IV, IV A.

(20) Ahmed Kamal, op. cit, p. 212 & 213 ; A.M. Blackman, ibid., p. 25—26.

— A spirit better furnished than (all other) spirits.
— (A noble one beyond all other noble ones) that have ever been.
— Honoured by the king.
— Honoured by his god.
— Everything went well in his hand in serving Hathor.

Thus this biography gave us all the man's virtues and needs in truthful words: I say (it) as a truthful speaker, I do not say (it) as one who boasts (21) (Pl. IX (2,3).

Most of his titles, as well as some of those of his wife are mentioned above both figures in the relief accompanying the biography on both sides, and on the frieze above it, (Pl. IX).

North side : Pl. IX, I.

Prophet of Isis and Hathor, of Horus and Seth, Prophet of the Great Ennead, Prophet of Nut(?), Neferka, whose good name is Pepi'onkh the Middle, son of the First under the King, Superintendent of the Prophets of Hathor, Sebkhotpe, (and) son of the King's Acquaintance, the Musician-Priestess (hnwt), Pekhernefert.

South Side : Pl. IX. 2.

Unique Companion, Lector, Over the Mysteries of the House of the Morning, First under the King, Staff of the Rekhyt, Iwn-k:-mwt, ... Prophet of Ma'et, Superintendent [of the Prophets] of Hathor Mistress of Cusae, Pepi ['ankh the Middle].

His wife titles :

North Side : Pl. IX, 1.

His wife, his beloved, The King's Acquaintance, Musician-Priestess of Hathor Mistress of Cusae, Hetya'h, whose good name is Hetit.

South Side Pl. IX. 2.

His wife, his beloved, the King's Acquaintance, Prophetess of Hathor, Mistress of Cusae, Hety'ah, whose good name is Hetit.

On the frieze, Pl. IX. 1.

The hereditary prince, the nomarch, He who is in the Chamber, Herdsman of Nekhen, Chief Nekhebite, Chief Justice, Vizier Superintendent of the Scribes of the King's Records, Treasurer of the King of Lower Egypt, Staff of the Apis, Mouth of every Butite, superintendent of the two granaries*, superintendent of the Two Places of Purification. Superintendent of the Royal Domain (gs-pr. Judge and Nome-Administrator. Scribe of the King's Records in the Presence, Treasurer of the God, Draughtsman, Superintentendent of the Pro-

(21) Ahmed Kamal, op. cit., p. 213, A.M. Blackman, Meir IV, p. 26.

phets of Hathor Mistress of Cusae, Chief Lector, semi-priest, unique companion, Superintendent of Upper Egypt in the Midmost Nomes, First under the King, Staff of the Rekhyt, 1wn-k3-mwt, Prophet of Ma et, Over the Secrets of the Comman ing of Any Matter of the King, Favourite of the King in Every Place of his.

Some of these titles are mentioned on other places of the tomb as indicated before.

Beside these titles, he carried also : (22).

(1) Superintendent of the prophets, North thickness admitting to main room, main room.

(2) Scribe of the God's book. Burial chamber N. wall of reccess; South wall of the main room.

(3) controller of every kilt. South thickness admitting to main room and main room

(4) Unique personality.

(5) ruler of the Hathor-pillar.

(6) controller of the black vase?

(5)–(6) South thickness of doorway admitting to main room

(7) Real superintendent of Upper Egypt. north thickness of doorway. admitting to main room and main room south wall

(8) First under the king in the house of the Great one main room. South wall

In addition to the wife's titles she carried(23)

(1) King's lady; main room - west wall south of doorway admitting to inner room

(2) Var. Musician- priestess of Hathor, main room- north wall.

(3) Prophetess of Hathor main room south and east wall south of entrance, north end(24)

From the inscriptions we know three names to Pepi-'Ankh :

Pepi-Ankh the middle as principal name

(22) See Blackman, Meir IV, p. 2 & 3.

(23) See Blackman, ibid, p. 6.

(24) Blackman, ibid, pl. XV.

(12) [hieroglyphs] Came twice : one alternately with Pepy-'Ankh on the façade-stela in room C. The other as principal name on the west wall of the forecourt, north of the entrance to room C.

[hieroglyphs] on the north thickness of the doorway admitting to the main room C

In the burial chamber Pepi-'nkh cared to depict his father and mother in the main room with their titles. (Pl. X). These titles are partly mentioned on the north thickness of the doorway admitting to room C. (pl. I,II). (25) . He was the son of [hieroglyphs] called [hieroglyphs] first under the king and superintendent of the prophets of Hathor.

His mother [hieroglyphs] called [hieroglyphs] was the king's acquaintance, Musician-priestess; prophetess of Hathor, honoured by her Mistress.

The other persons depicted in the tomb are 8 brothers, six sons, two daughters, 24 of his kinsmen, 7 of his wife's relatives among them her mother and uncle, and 111 of his attendants (26).

Hathor was the main divinity, but also he acted as priest of Isis, Horus, Seth, Nut, Ma ᶜt Great Ennead, Apis, Ka mwt. f.

The ḥtp di nsw formula (27) was addressed to Osiris and Anubis, from the deceased who was honoured by the Great God and his King.

Thus Mallawy Museum statue is of great importance as it represents a man who passed his life successfully till he attained the office of a vizier. He cared to be just with the people, good worshiper, loyal to his King. Thus he reached his old age as he said very happily (28) (p. 25) the features of the wife reveals a happy family-life as well.

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(25) Blackman, ibid, pl. IV. 2.

(26) For details see Blackman, Meir IV, pp. 6—16.

(27) See p. I before

(28) Blackman, ibid, p. 25.

This statue was bought by the Antiquities Department from the set of Sayyed bey Khachaba (29) who with his good understanding helped greatly in discovering many interesting monuments. With his good understanding also he took with Ahmed Kamal's advise (30):

«Sayyed bey Khachaba, qui avait obtenu depuis environ quatre ans de la Direction Général du Service des Antiquités l'autorisation de faire des fouilles sous ma surveillance dans une vaste zone comprise à droite et à gauche du Nil entre Baouit au nord et El-Ghanaim au sud, avait eu d'abord l'intention de livrer au commerce les antiquités qui lui revenaient dans le partage des objets provenant des fouilles. Pendant deux ans il s'en tint à cette résolution; mais, la troisième année, je lui conseillai pour son bon renom à l'étranger et particulièrement pour sa situation et ses bonnes œuvres dans son pays, de doter sa ville d'une collection qui formerait plus tard le noyau d'un grand musée provincial. L'an dernier, il se décida à réaliser ce projet et il ne tarda pas à construire dans sa propriété un local convenable pour y exposer des antiquités. Cette annee-ci s'accrurent ses désirs de compléter sa collection dans un intérêt public. De mon côté, ce projet concordait trop bien avec mes propres vues et avec le vif désir d'être utile à ma patrie pour ne pas collaborer à cette œuvre nouvelle. J'ai donc travaillé cette année pendant six mois, depuis décembre 1912 jusqu'à fin mai 1913, dépensant tout mon temps et toute mon activité à classer dans le nouveau local les monuments trouvés ou achetés par Sayyed bey Khachaba et à diriger les fouilles qui avaient été entreprises d'abord à Manqabad, puis transférées à Shérifé, à Méir, à Tétalié, pour revenir ensuite à Méîr. Chaque semaine ou chaque quinzaine je transportais dans le local tous les objets provenant des recherches en cours, en ayant soin de ne pas priver notre Musée du Caire des pièces rare qui doivent lui revenir. Ençouragé par notre Directeur général, je suis arrivé à former le premier noyau de la collection et à obtenir de Sayyed bey Khachaba un acte officiel établissant que cette collection devenait propriété publique sous la surveillance de M. le Directeur général du Service des Antiquités.

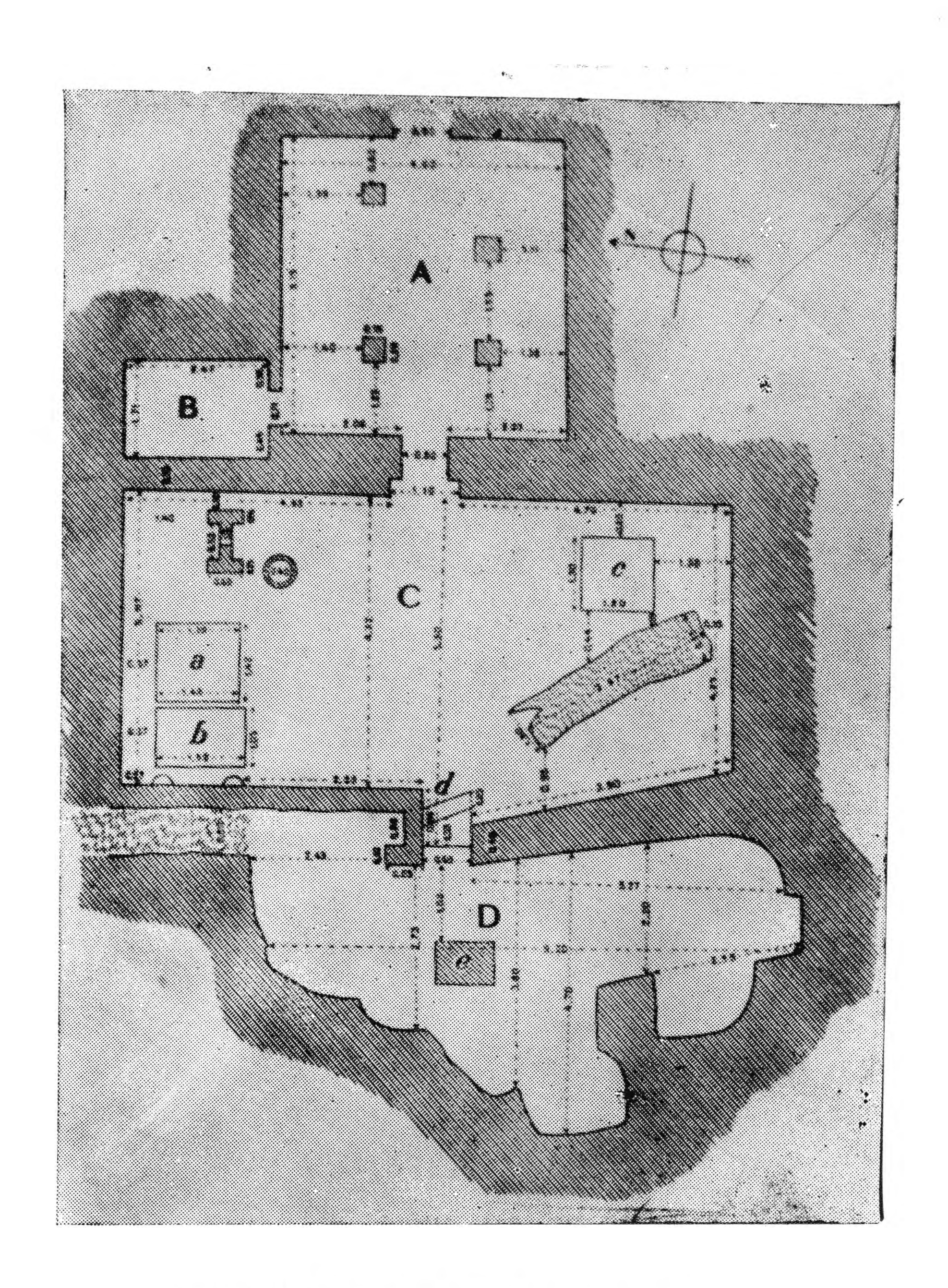
Of coarse we feel sadly that the Antiquities Department has not kept this Museum after Sayyed Khachaba's death and only bought some of the objects (31).

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(29) Mallawy Museum register p. 68 (No.565). Guide No. 565.

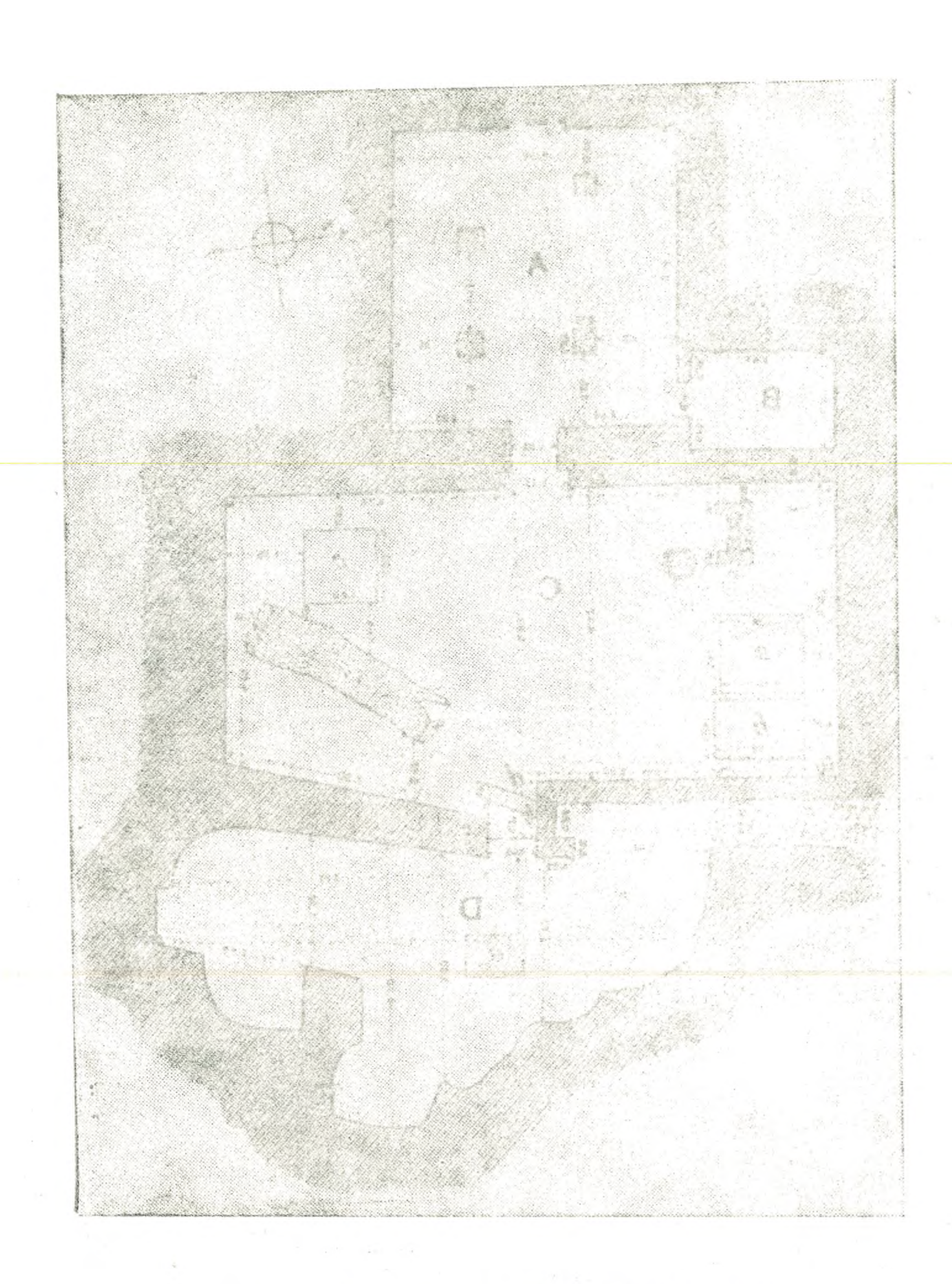
(30) Ahmed Kamal, ASAE. XV, p. 177 — 178.

(31) Scattered now in several regional Museums .



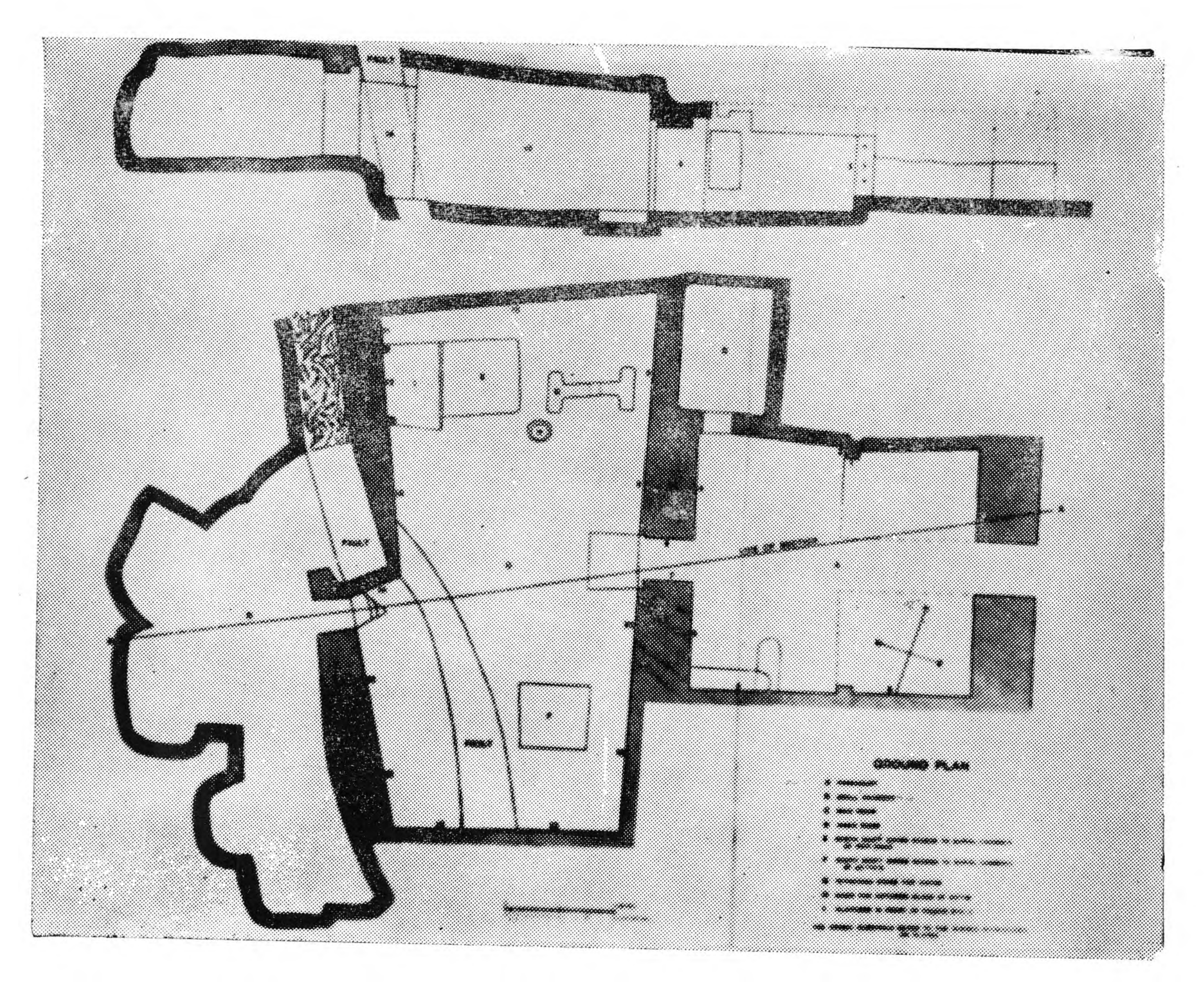
Pepi-ʿAnkh Tomb Chapel according to Ahmed Kamal.

ASAE, XV, p. 211, fig. 1.



Pepi-ᶜAnkh Tomb Chapel according to Ahmed Kamal.

ASAE, XV, p. 211, fig. 1.

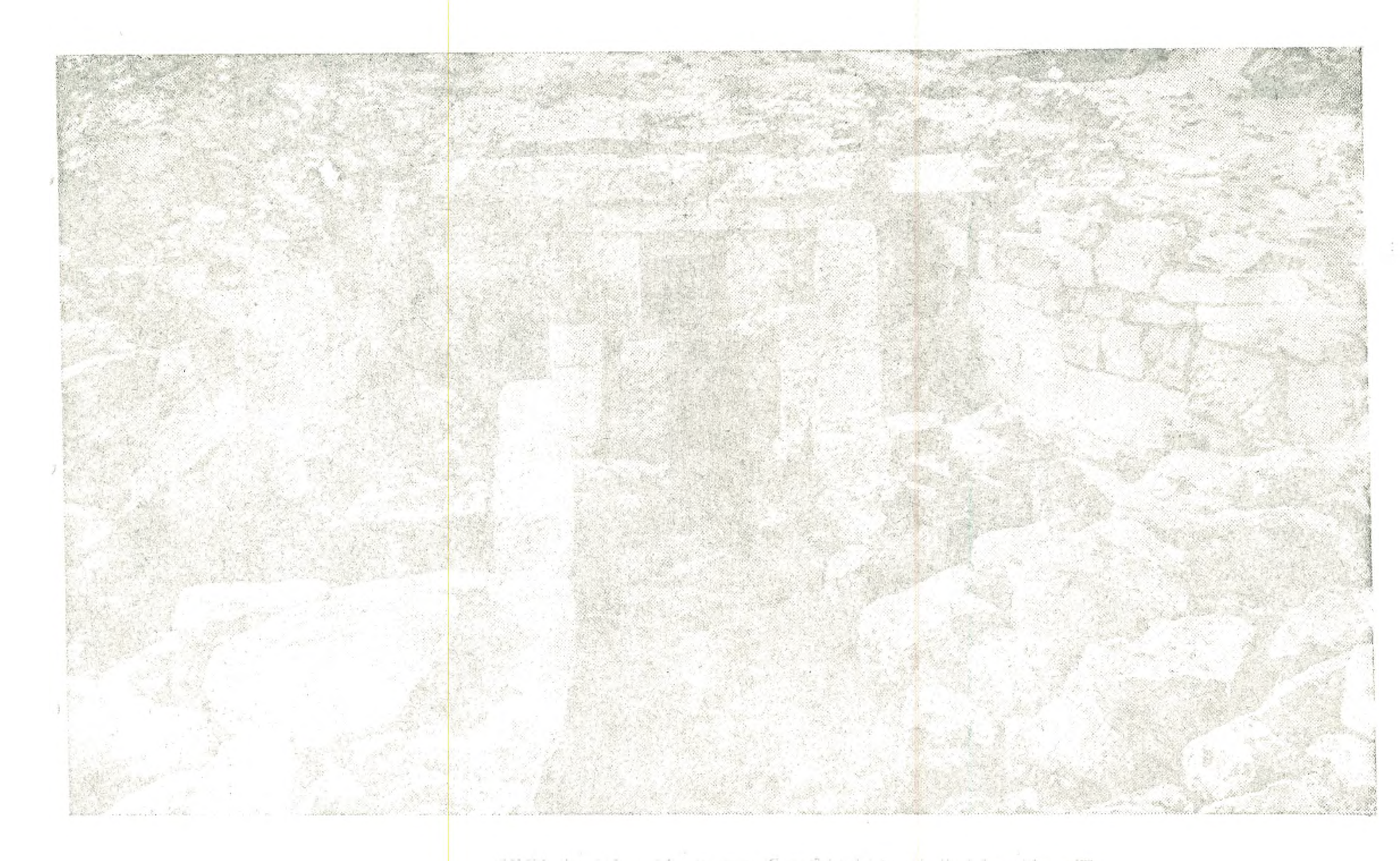


Pepi-^{c}Ankh tomb chapel according to Blackman (Meir IV, pl. 1).





The pillared hall in 1913 (After Blackman, Meir IV. pl. XXII).



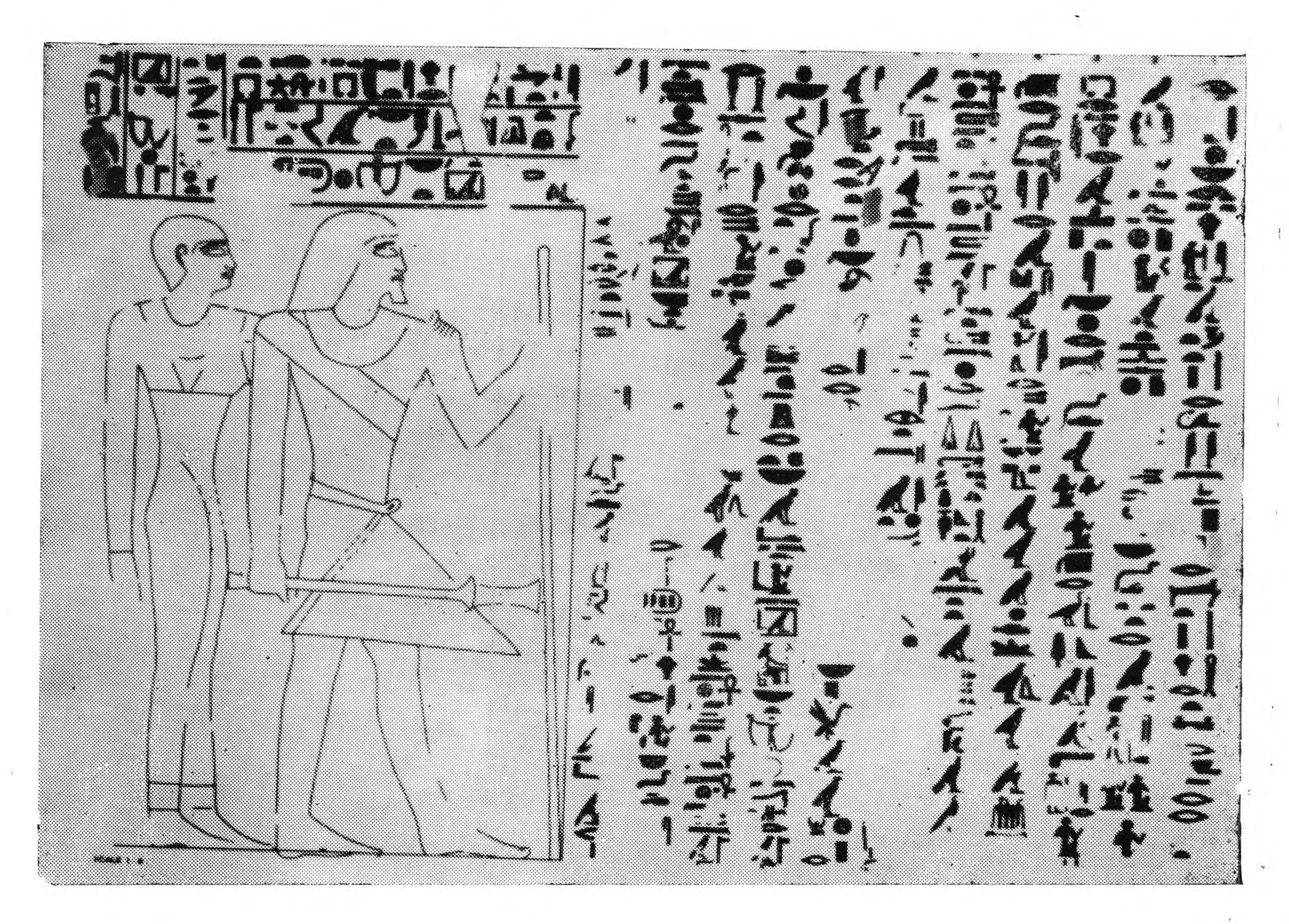
Pl. IV

The pillared hail in 1921 (After Blackman, Meir IV. pl. XXIII).

PL. V



The left part of Pepi-cAnkh biography. The deceased in seen with his w fe. Hall A-west wall.

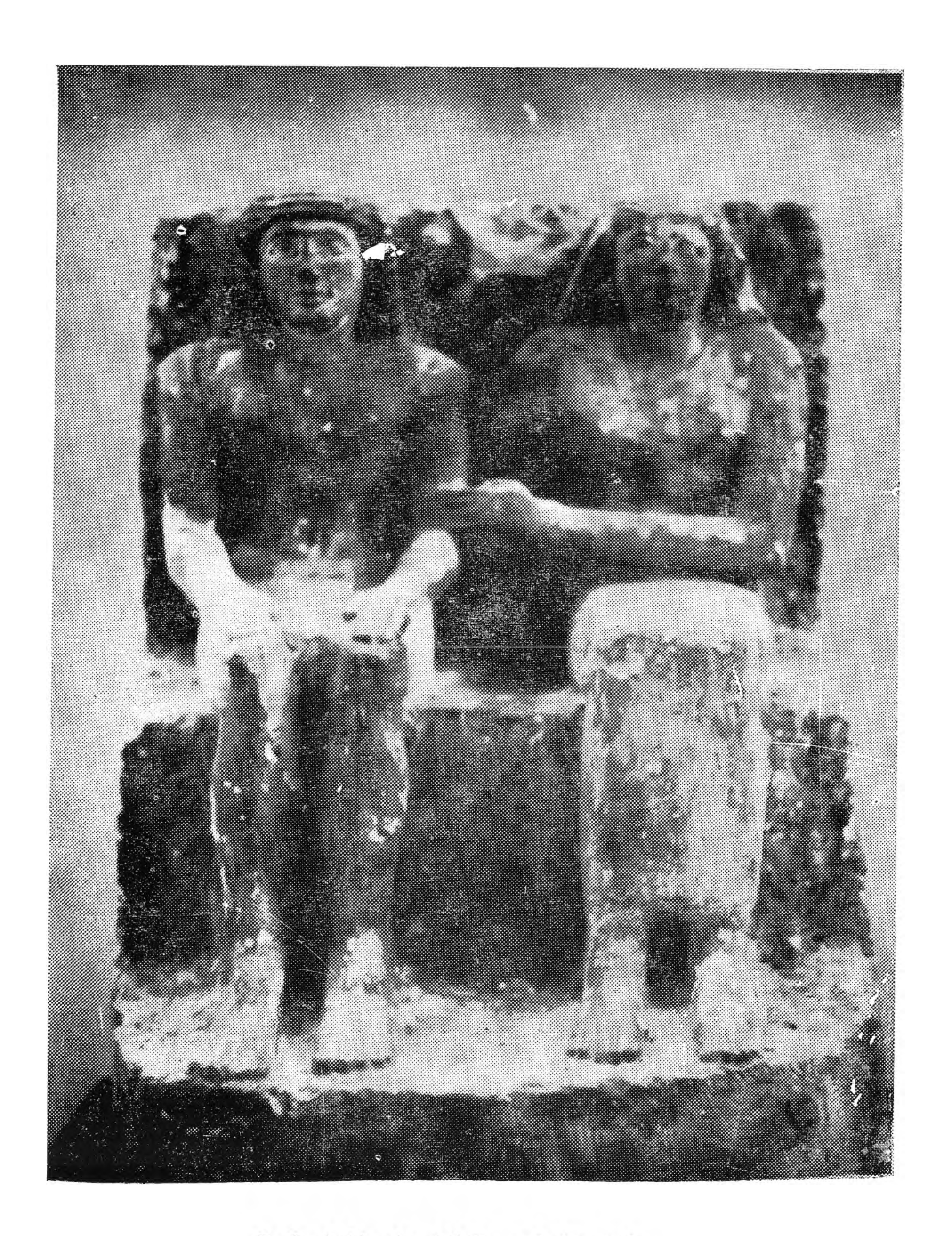


The right part of Pepi-Ankh biography the deceased is seen with his wife--- Hall A—west-wall.

Pl. VI



Pepi-cAnkh in his arm chair ; one of the scenes in his tomb.

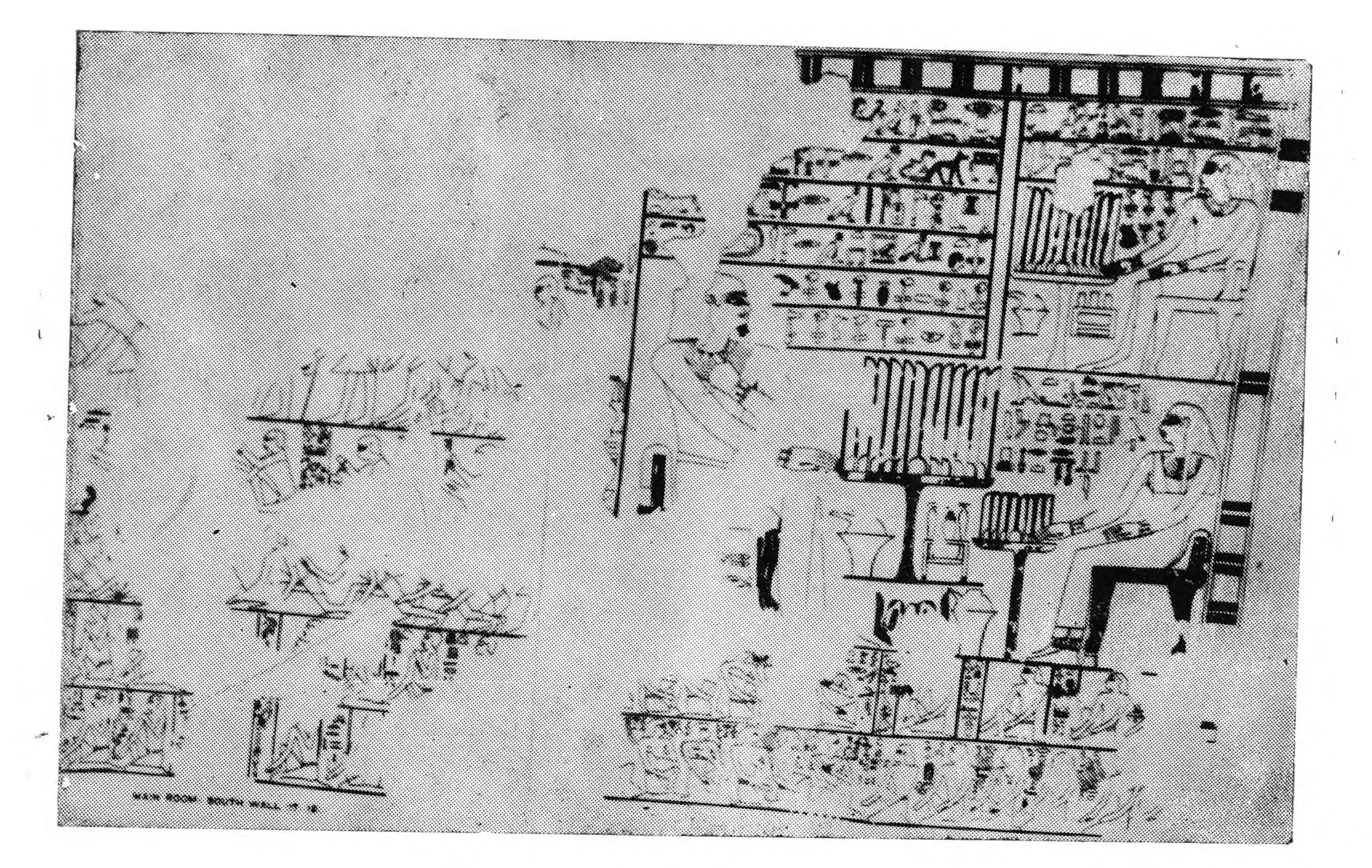


Pepi-c Ankh the Midlle and his wife.



After Blackman, Meir. iv : pl. IVA.

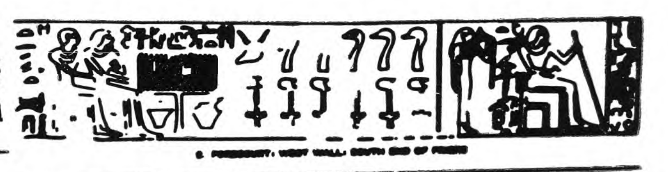
Pl. IX



The Father, the mother and Pepi-Ankh, The Middle taking their meals ; Room C south wall.

PL. X





The Frieze

See Blackman Meir. IV. pl. IV A, V.

Pl. XI

THE VALLEY TEMPLE OF KHUFU (CHEOPS)

by

Dr. HISHMAT MESSIHA

Among the most everlasting monuments of the world are the Pyramids of Giza. From far away they abode as if they were gigantic monuments, emerging from the escarpment of the Western Desert.

The Pyramid Zone as an extensive grave-yard of about 150 acres, contains about 8350 tombs including 'The Three Huge Pyramids' and six small ones.

It is preferable to study the valley temples before and after the time of Khufu. Herbert Ricke(1) said that the cult layouts of the royal pyramids are the result of a development that lasted from prehistoric times onwards up till the end of the Old Kingdom.

We usually observe one temple(1) on the border of the cultivation, a causeway leading to the desert plateau, and a monumental funerary temple lying in front of the middle of the East side of the pyramid.

Ricke (H)(1). added that, by mistake, the site on which the valley temple was to be erected was considered by some Egyptologists as to have been firstly used during the season of the inundation, as a building place for building materials. By mistake also the causeway has been considered as to have been firstly used as a transport ramp for these materials ; and the site to the East of the Pyramid was considered to have been used as a builder's yard. But Ricke (H.)(1). observed that the building of a pyramid complex was organized in another way, the cult layouts of Sneferu at Dahshur show that the origin of the scheme must have had quite other reasons than the necessities of building technique(1).

But Fakhry (A).(2) said that a valley temple served as an entrance to the entire complex. In it stood many statues and stelae (steles). The body of the King was brought to the valley temple to be washed, purified and to undergo the various processes of mummification and to perform the ritual of the 'Opening of the Mouth', which was a magical rite that took place on the day of burial to enable the deceased to speak once more and enjoy offerings in the 'Second Important Life', which was about to start(2).

Now, it is much better to study valley temples and causeways of different pyramids as follows :—

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(1) F A — Ricke, Page 97.

(2) F.A. Pyr. Pages 73 and 76.

(3) Edwards Pages 67 and 68.

(A)

Neb - ka and Kha - bau'

The study of the two unfinished Pyramids(3) of Zawyet-El-Aryan ascribed to 'Neb-ka' and Khabau', which were excavated by the Italian 'Alessandro Barsanti' and were extensively investigated by the American Archaeologist Reisner (G.A.), were similar to the 'Step Pyramid' of Zoser. The traces of a funerary temple was found at the southern side of the site of the unfinished Pyramid of 'Nebka' but not any trace of valley temples.

(B)

'The Pyramid of Meidúm'

The 'Meidûm Pyramid complex' (about ninety kilometers or fifty miles South of Cairo), was ascribed(4) to Sneferu, but Fakhry (A.)(5) and Abdel-Salam Hussein ascribed it to 'Hu'. Fakhry (A.) added that it was accomplished by Sneferu. Its small(6) simple Mortuary temple(7) was placed at its eastern side. The causeway(8) which was found intact by Petrie was 235 feet long. It had a floor of mud-plaster which was laid on a bed of ten feet in width, hewn out of the rock substratum. Bounding each side was a stone wall of seven feet high. This wall decreased in thickness from five feet at the base to four feet at the top.

This causeway connected the Mortuary Temple with a small building situated at the edge of the valley(8). (i.e. The Valley Temple). (9)

(C)

The Step Pyramid

The Funerary Temple(10) was constructed at the North Side of the Step Pyramid, West (11) of the (Serdab) and abutting on the Pyramid.

Fakhry (A.)(12) said that there was not neither, a valley temple nor a causeway in the complex of King Zoser's Step Pyramid(12).

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(4) Ibid — Page 80.

(5) F.A. Pyr. Page 63.

(6) Edwards Page 77.

(7) F.A. Pyr. Page 67.

(8) Edwards — Page 79.

(9) The writer.

(10) (a) Lauer — Pyr. — Pages 4 — 15.
(b) Edwards — Pages 45 — 66.

(11) (a) Lauer — Pyr. Page 11.
(b) Edwards — Page 47, Fig. 5.

(12) F.A. — Pyr. Page 80.

(D)

The Pyramids of Sneferu at Dahshur(13)

No one excavated at Dahshur (South of Saqqara) for about thirty years after 'De Morgan's time'. In 1924, G. Jecquier tried to investigate around the 'Bent Pyramid' but transferred his work to other sites (Mastabet Fara'un and Pepi II nd. complex). In 1945 'Abdel-Salam Hussein' examined the parts around the 'Bent-Pyramid' and found the name of Sneferu among the quarry marks on some blocks built under the corner of the Pyramid. This established the fact that the 'Bent Pyramid' had also been built by 'Sneferu'. Therefore the King's two pyramids mentioned in the ancient texts were none other than the 'Two Stone Monuments at Dahshur.'(13)

H. Ricke(14) said that the cult layouts of the 'Bent Pyramid have had something like a valley temple, but unlike later valley temples, it does not lie on the edge of the cultivated land. Its site therefore, cannot have been used for unloading ships carrying building materials, but at the upper end of the Wadi (Valley) gently rising towards the West and at a distance of about 1,200 m. from the present border of cultivation. From that temple a causeway of 700 m. only climbs to the top of the desert plateau and then opens into the, pyramid(14).

(E)

The Pyramid of Rededef(15)

(or Dedefra)(16)

Rededef,(15) Khufu's immediate successor, built his pyramid at Abu-Rowash five miles North of his father's pyramid at Giza(15).

E.S. Chassinat excavated the Mortuary Temple lying at the eastern side of the pyramid in 1901. The remains of the temple lying there, but unfortunately the results of the excavations were never published in detail by Chassinat (E.S.)(17).

A few limestone scattered blocks, slightly West of the modern Village of Abu-Rowash probably indicate the still unexcavated site of the Valley Temple(15).

Fakhry thought that that area was the beginning of the most splendid causeways. It extends more than one and a half kilometers long (less than one mile) and rises to a height of about 12 meters (about 39 feet high) above the desert where it joins the rock of the plateau. We do not know whether it was walled or roofed, because it has not been properly examined. As in the

(13) Ibid — Pages 73 and 76.

(14) F.A. — Ricke Page 97.

(15) F.A. — Pyr. — Page 127.

(16) Edwards — Pages 129, 134, 240 and 241.

(17) F.A. — Pyr. Page 132.

case of the 'Bent Pyramid' (of Sneferu) at Dehshur, the causeway seems to have terminated near the north-eastern corner of the pyramid enclosure. (17)

Also it was important for this article to study causeways and valley temples of both Khephren and Mycrinus in order to have an idea what should the complex of Khufu be.

(F)

The Pyramid of Khephren

(Khafra)

The most(18) completely preserved complex of the Giza group is the Second Pyramid built by Khafra (Khephren). See Plate II.

The causeway is about half a kilometer, is cut in the rock of the plateau. A tunnel is hewn in the rock under the causeway, as that of Khufu's to allow certain people to pass from North to South.

The excavations(19) at Abu Sir of the German Expedition led by professor Borchardt and Professor Schaefer, proved that the royal tombs of Vth Dynasty had portal temples on the edge of the Valley connected by a causeway with the pyramid temples. A comparison of the Vth Dynasty pyramids with the Pyramid of Khephren at Giza led at once to the conclusion that the granite temple near by the Sphinx was the Valley Temple of Khephren..

The Valley Temple of the Second Pyramid lies at the edge of a sandy plain near the Sphinx. Mariette(18) was the first to excavate it in 1853. He cleared only a part of its interior Uvo Hólscher excavated it completely at the beginning of the twentieth Century (18).

(G)

The Pyramid of Mycerinus

Reisner(19) began work on June 1st. 1908. He found that the causeway was constructed of huge limestone blocks. It is(20) consisted of an embankment of stone. A brick corridor was built upon that embankment. The corridor was cased with white plaster and roofed with wooden logs. The causeway(19) could be followed for about half the distance (circa 250 meters long) to the Arab Cemetery in the Valley (19).

Reisner proved that the work done in Mycerinus complex was either hastily finished in material of interior quality or even left incomplete. Only the foundations of the Valley Building were made entirely of crude brick.

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(18) F.A. Pyr. Page 132.

(19) Reisner, Mye. Page 34.

(H)

Khufu's (Cheops') Valley

Temple

Herodotus(21) said concerning the causeway of Cheops that it lasted ten years. Its length is five stads (about 930.50 m. or 3101 ft.), and its width is ten orgyae (about 18.30 m. or 71 ft.). Its walls are made of polished stone with figures carved on them (21).

A drawing(22) was made in 1843 shows some parts of this causeway with some scattered limestone blocks.

After a study and comparison with other causeways and valley temples of the Old Kingdom as the aforesaid explanations tell, the writer thought that the length of the causeway of Cheops would have been about 600 m. long (or 656 yards). Certain soundings took place by the writer on January 9th. 1961 and ended on February 1961, to discover the exact sites of both the Valley Temple and the Causeway of Cheops in the eastern side of his Pyramid.

(I)

Soundings

Three supposed sites were suggested at the eastern part of Nazlet-es-Samman, (See Map), for the exact place of the Valley Temple.

The first site was in the south-eastern side of Nazlet-es-Samman beside a water pump not far from the 'Sphinx'.

The second site was in the north - eastern side of the same village in the garden of the house of(32) Geritly Pacha.

The third site was in front of a red coloured house which is called the house of the Pacha and is situated at the middle of Nazlet-es-Samman-el-Wastany Street. Its owner is called Mr. Mohamed Sayed Ahmed - el -Gabry. (See Plates Nos. IV, V, VII and Figs Nos. 1-3).

The excavator preferred to excavate at the third site because it is nearly adjusted with the direction of the Causeway of Cheops.

(1)

On January 9th. 1961, large limestone blocks were found in the site at about 1.65m. deep from the level of the street. The soundings included a shaft

(20) Edwards — Page 123.

(21) Herodotus Book II (Godley A.D.) Pages 124 — 126.

(22) Lepsius — Vol. I Plate 14.

(23) Selim Hassan Pyr. Page 18.

(24) El-Wastany = An Arabic word means at the centre of ...; it is called also Sidi Hamad - El - Wastany Street'.

of 33.85 m. long, about 2 m. deep and 3.50 m. wide. in some parts. (See Plate No. IV). The extension of the shaft being from North to South, but limestone blocks extended eastwardly and westwardly underneath the surrounding houses.

In the aforesaid shaft, a small corridor was found measuring 1.30 m. wide goes eastwardly inclining to the south 15°. The dimensions of the blocks found in it (See Plates Nos. IV & V and Figs. No. 1,2); differed between 2m. and 2.50 m long, between 1 m. and 1.35 m. high. The remains of the northern side wall of the corridor are cased by one course containing three blocks of basalt. Their dimensions were similar to those of limestone mentioned before.

At the extreme end of the aforesaid shaft southwardly, a limestone block was found in situ measuring 2.10 m. long and 0.70 m. wide. A part of it is canalized. The dimensions of the section of the canal are as follows: (a) 50 cm. long. (b) 8 cm. wide. (See Plate No VII and Fig. No. 3).

In the middle of the shaft in the debris, two small serpentine pieces, are the remains of two small statuettes, were found. They were in the same style of Khephrens Diorite Statue exhibited in the Egyptian Museum. (See Plate No. VI).

(2)

Haret (25) Shams-ed-Deen

It is situated in the eastern part of Nazlet - Es - Samman El - Wastany Street. Haret Shams-Ed-Deen is a blind lane of 3.30 m. wide and directed southwardly. The sounding which was dug in this lane was parallel to that of Nazlet-Es- Samman El - Wastany Street and about 15m. apart from it. The sounding was 5.50 m. long, 1.15 m. wide and 3 m. deep. Courses of limestone blocks were found in situ. One of the limestone blocks measures 1.43 m. long, 0.60 m. high and 0.47 m. wide. (Compare plates Nos. VIII, VI, V and Figs. Nos. 2 and 3).

It seems that the corridor found at Nazlet - Es - Samman - El - Wastany Sreet, continues here. (See Plates Nos. IV, V and Figs. Nos. 1,2). The corridor inclines about 15° towards the southeast. The North wall of the corridor was cased by basalt. [See Plate No. IV and Fig. No. 1-(2)].

(3)

Haret Emad - Ed - Deen

Eight meters northwardly apart from Haret Shams - Ed - Deen, there is another lane situated vertically upon it, is called Haret Emad - Ed - Deen. A sounding 5.40 m. long, 1.20 m. wide and 3 m. deep was dug in it. The sounding goes from West to East. No blocks were found in it.

---

(25) = Lane.

(4)

Emad - Ed - Deen Street

Fifty meters eastwardly apart from 'Sidi Hamad - Es - Samman - El - Wastany Street' (or Nazlet - Es - Samman El - Wastany Street) and parallel to it, there is another street which is called Emad - Ed - Deen Street. Two parallel soundings have been dug there. The distance between each one and the other is two meters long. The dimensions of the sounding to the East are as follows : — 7.40 m. long 1.30 m. wide and 1.70 m. deep, but those of the second sounding are 6. m. long, 1.30 m. wide and 1.70 m. deep. (26) Large blocks of limestone were found in the two soundings but not in Situ. Their dimensions were the same as those which were found in the soundings of Nazlet - Es - Samman - El - Wastany Street and Haret. Shams. Ed - Deen.

(5)

Soundings beside Mansouria Canal

To be sure that there were no scattered blocks of the Valley Temple eastward of the aforesaid soundings, other soundings took place westward of Mansouria Canal(27) (or Abu - Taleb Canal). Two soundings were dug at about 22.50 m. westward of the canal. The dimensions of each one were as follows:-

5.10 m. long, 1.40 m. wide and 1.70 m. deep. Not any piece of limestone was found in them. (See Plate No. IX and Fig. No. 4).

(6)

Sinn - El - Agouz(28)

At more than three hundred fifty meters eastward of the Funerary Temple of Khufu, Sinn - El - Agowz Site is found. This is the end of the hewn part of the causeway of the Great Pyramid. Eastward of that site, a sounding was dug which revealed that the rest of the causeway was constructed of blocks of limestone and measures about 18.35 m. Wide(29) nearly similar to the measure mentioned by Herodotus(30) (18.50m. wide). The distance between Sinn - El - Agouz and the site of the discovered Valley Temple at 'Sidi Hamad - Es-Samman, El-Wastany Street,' is about 310 m. Long. That means that the causeway measures about 660 m. Long (Compare the length calculated by G. Goyon(29), i.e. 658.60 m.).

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(26) Subterrancan water was very near to the surface; it existed at the depth of 1.70 m.

(27) It borders Nozlet - Es - Samman Village.

(23) (a) Goyon - Plan.

(b) See Plates Nos. I and III.

(21) Goyon — Page 58.

(30) (a) Herodotus II, 124, 15.

(b) Goyon Page 58.

During the Second Season in 1964 - 1965, Mr. G. Goyon(31) and the writer(32) studied certain sites at Sinn - El - Agouz, other parts of the causeway and certain sites of the Valley Temple of Khufu at Nazlet - Es - Samman. The results of the soundings were explained by G. Goyon who concluded that the causeway extends from the Funerary Temple of Cheops with an inclination of about 15° towards the North(31). At Sinn - El - Agouz the writer observed that the causeway inclines(33) once more to the South about 15°; and in this way the Valley Temple which is situated at its end, lies at a site(34) opposite to the centre of the Great Pyramid.

On the 23rd of September up till the 3rd of October, 1967(35), other soundings were executed in an area of 28X24 m. at the site of the house (which is called 'Beit - El - Pasha') owned by Mr. Mahmound Sayed Ahmed El-Gabri, at the middle of the street of 'Sidi-Hamad - Es - Samman - El - Wastany. Large limestone blocks were found in situ by the writer forming a part of the floor of the Valley Temple of Cheops. These blocks were the extension of those which were found in 1961 and 1965, and similar to them in material and dimensions.

Conclusion

(1) Causeways of different pyramids in the Old Kingdom are different in direction and in length, although they were mostly directed towards the East.

(2) Cheops' causeway is about 660 m. long and 18.35 m wide with an inclination of about 15° towards the North at the foot of the Funerary Temple and another 15° towards the South at Sinn El - Agouz.

(3) Not all causeways in the old Kingdom are hewn in their mother, rock e.g. that of Cheops which is constructed of blocks of limestone.

(4) The size of the valley temple differs from one case to another. The dimensions of the Valley Temple of Cheops are about 50 m. long by 50 m. wide ?

(5) Fakhry (A). (36) studied the function of any valley temple as follows :-

(a) It served as an entrance to the entire complex.

(b) In it stood many statues and stelae.

(c) The body of the deceased King was brought to the Valley Temple :

(1) to be washed,

(2) to be purified,

(31) Goyon -- Pages 49 — 69.

(32) Ibid Pages 63 & 66.

(33) Compare the inclination of a small corridor discovered in 1967 (Plate No. IV and Fig. No. 1).

(34) at the Middle of Sidi Hamad - Es - Samman Street.

(35) The Third Season of Excavations.

(3) to be mummfied and

(4) to undergo various ceremonies, as the ceremony called 'The Opening of the Mouth'. (36).

(6) The Ministry of Culture issued regulation No. 103, on May, 13th, 1968, which considered(37) (a) the Zone (under No q — A) as a part, of Nazlet-Es-Samman Village, where it is forbidden to rebuild any destroyed house. Zone No. 9 — B in the map shows the part where one can rebuild his house, if there is not any monument or any probability of finding traces of any monument.

The rest of the Village is left free but generally it is under the supervision of the 'Pyramid Zone Inspector'.

(7) The writer hopes to accomplish the work to reveal the whole Valley Temple and the rest of the Causeway of Cheops, but that needs much money and a special corpus to be appointed by the President of the Egyptian Organization of Antiquities in Cairo.

Abbreviations and References

1. Edwards = Edwards (I.E.S.) : The Pyramids of Egypt — (London - 1947).
2. Description de l'Egypte, Antiquités Vol. V pl. VI — cf. Goyon Page 62.
3. F.A. Pyr. = Fakhry (A.) : The Pyramids. Chicago - USA, 1961.
4. F.A. Ricke = Fakhry (A.) : The Monuments of Sneferu at Dahshur - Vol. I (See Appendix by Ricke (H.) - Pages 96 — 117). Cairo, 1959.
5. Goyon = Bulletin de l'Institut Français D'Archéologie Orientale. T. LXVII, Le Caire 1969. — Goyon (G.) : La Chaussée Monumentale et le Temple de la Vallée de la Pyramide de Kheops — Pages 49 — 69.
6. Herodotus = Herodotus Vols I — IV — with an English translation by Godley (A.D.) Loeb — London — 1946 — 1950.
7. Lauer (J. Ph.) see Annales du Service des Antiquités Egyptiennes. T. XLVI. 1947. Lauer : Le Temple funéraire de Kheops à la Grande Pyramide de Guizeh.
8. Lauer Pyr. = Lauer (J. Ph.) Les Pyramides de Sakkarah — Le Caire (IFAO), 1972.
9. Lepsius = Lepsius : Denkmäeler aus Aegypten und Aethiopen, Abth. I, Blatt, 14 — Cf. Maragioglio and Rinaldi.
10. Maragioglio (V.) and Rinaldi (C.) L'Architettura delle Piramidi Menfite Rapallo, 1966.

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(36) F.A. Pyr. Page 16.

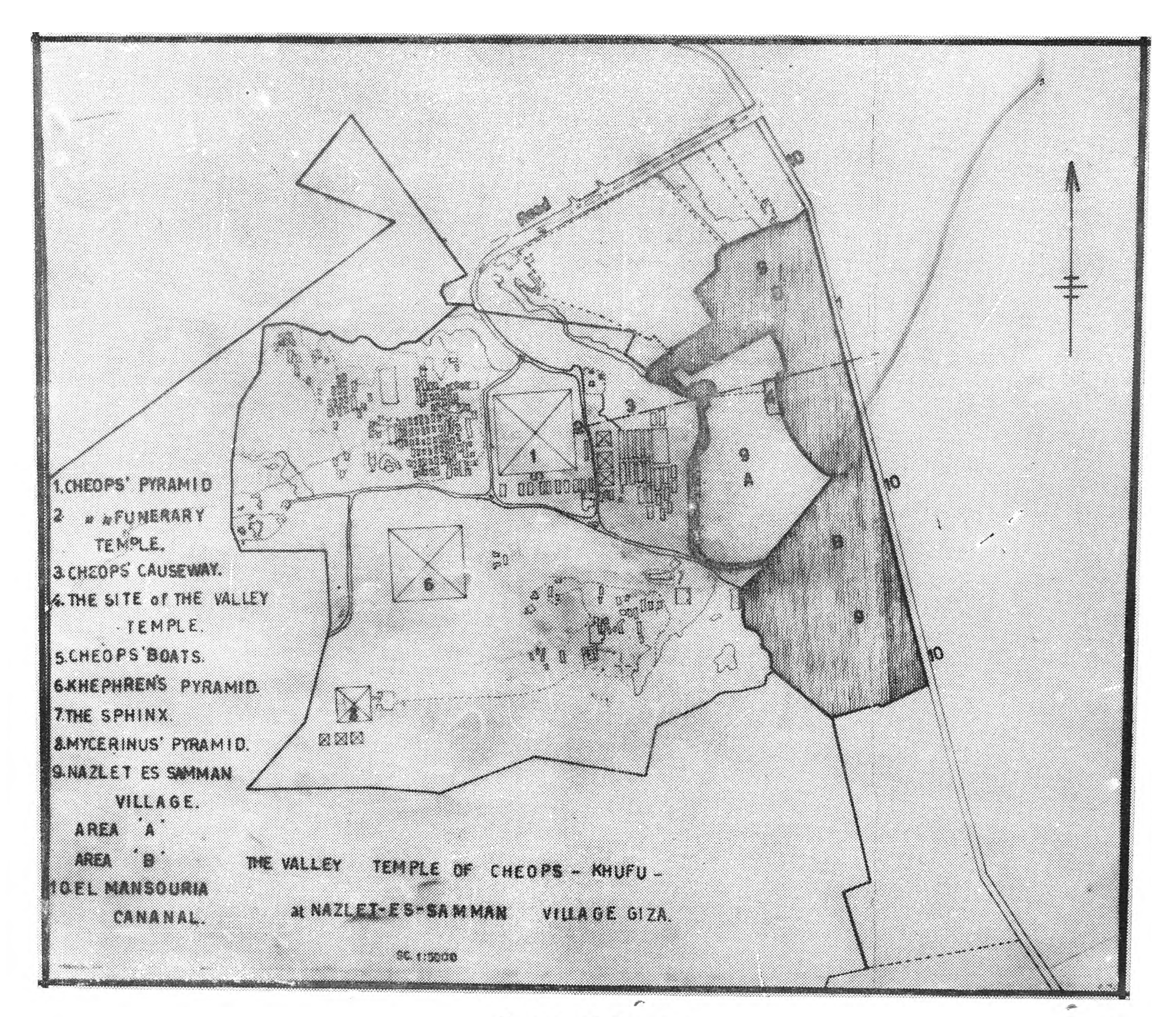
(37) See the Map.

11. Perring (J.S) The Pyramids of Gizeh London, 1839.

12. Porter (B.) and Moss (R.) : Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings - Vol. III Oxford 1931.

13. Reisner Myc. = Reisner (G.) : Mycerinus (The Temples of the Third Pyramid at Giza) Cambridge 1931.

14. Selim Hassan Pyr. = Selim Hassan: The Great Pyramid of Khufu and its Mortuary chapel. (Excavations at Giza — Season 1938 — 1939 — Vol. X — Cairo, 1960).



A map of the site.

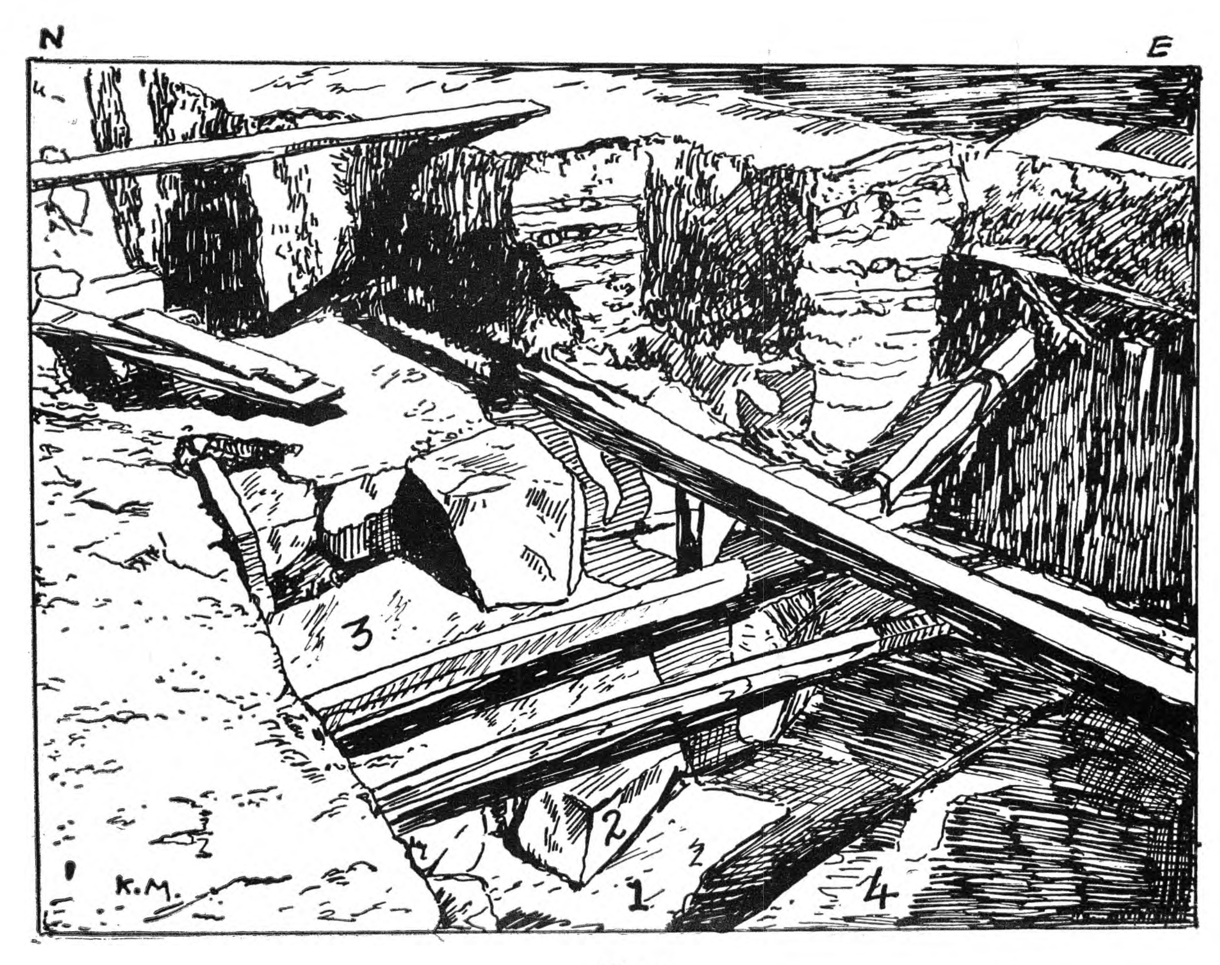


Fig. 1

(See Plate IV)

(1) A narrow corridor.
(2) A basalt block.
(3) North limestone blocks.
(4) South limestone blocks.

Fig. I

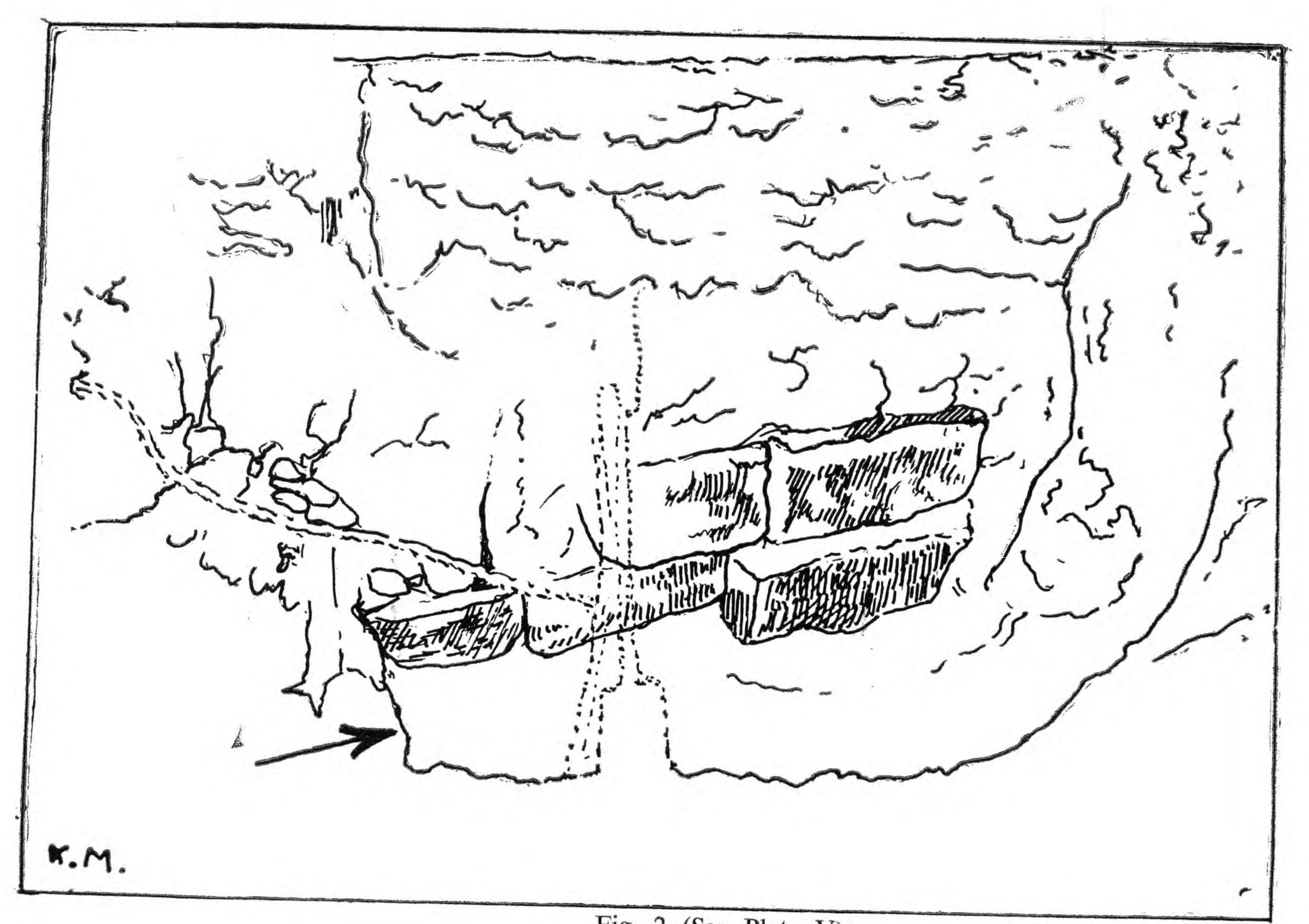


Fig. 2 (See Plate V)
A vacant Sounding.
North limestone blocks in the narrow Corridor.

Fig. 2

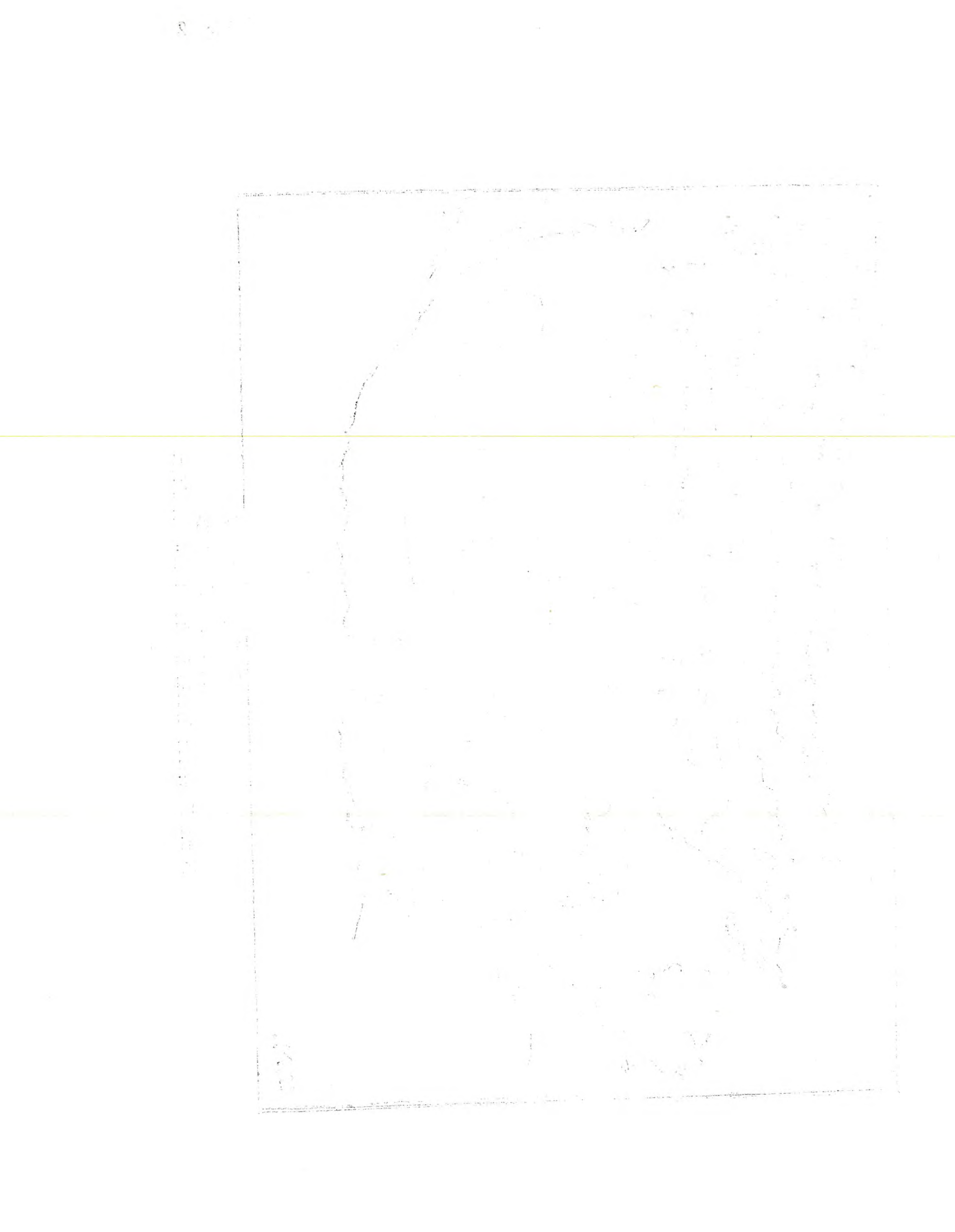




Fig. 3 (See Plate VII)
The Southern part of the Sounding of the Streel of Nazlet - Es - Samman - EL - Wastany and a Canal.

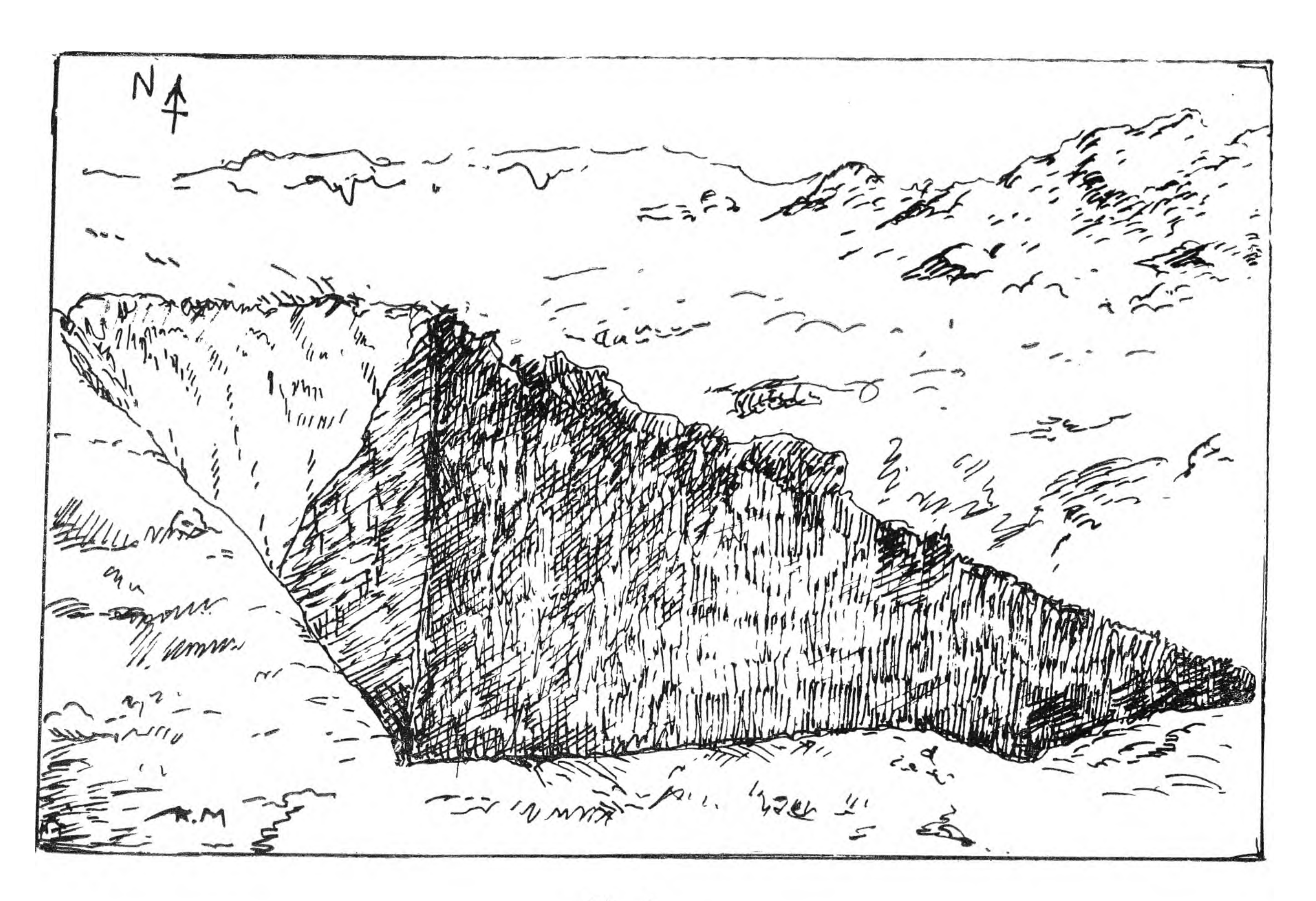
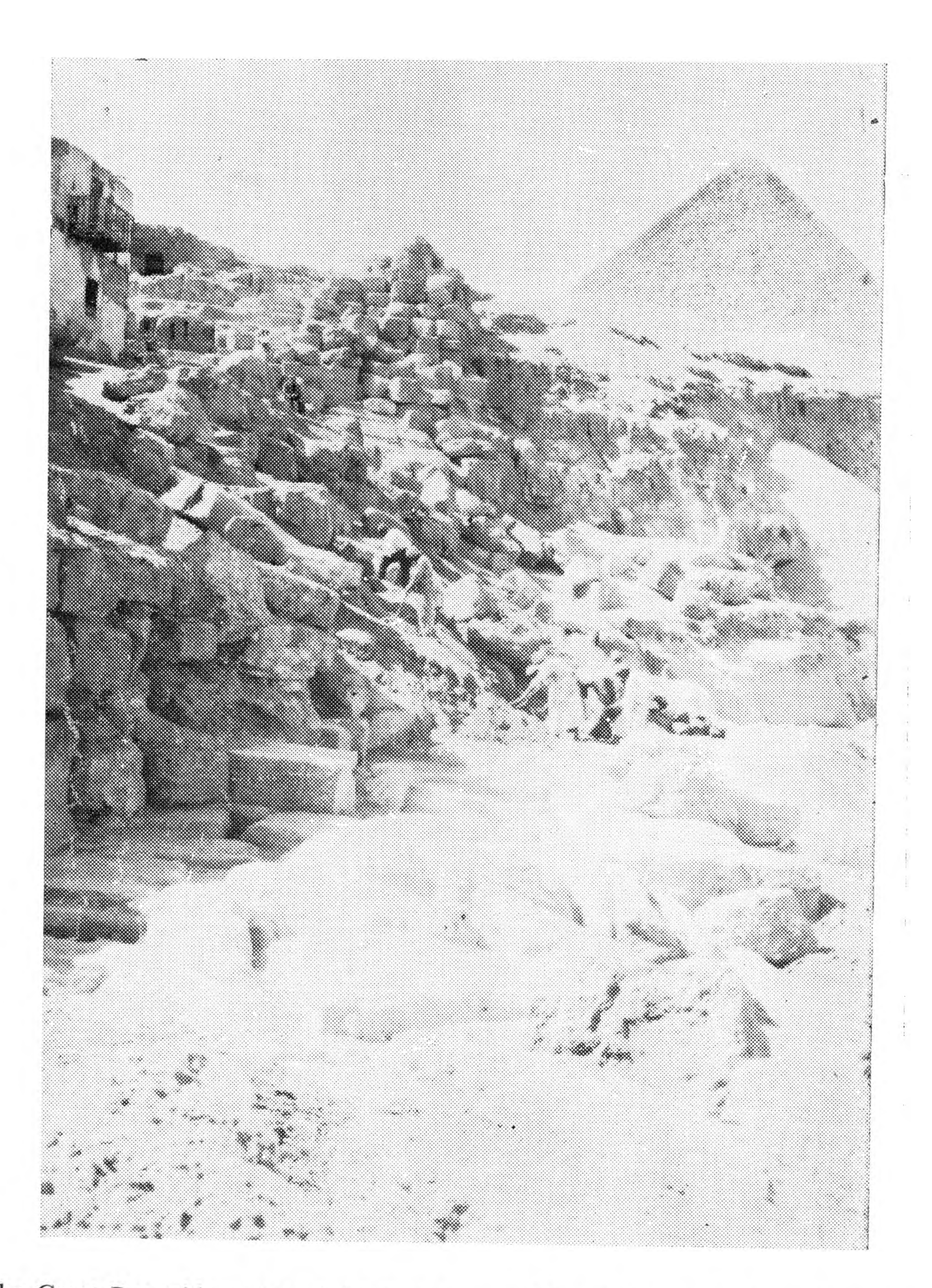
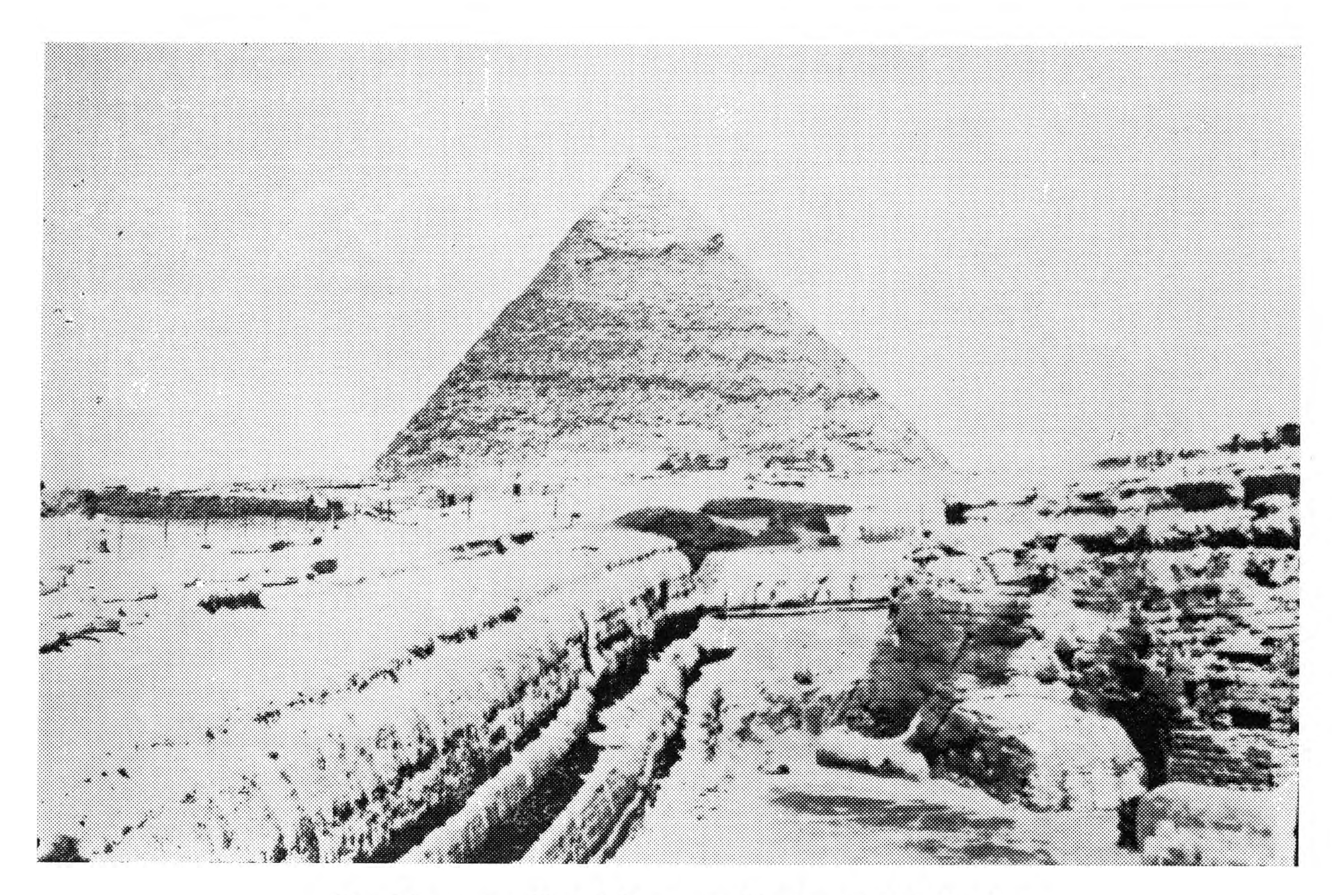


Fig. 4
A Vacant sounding beside Mansouria canal (See Plate No IX).

Fig. 4

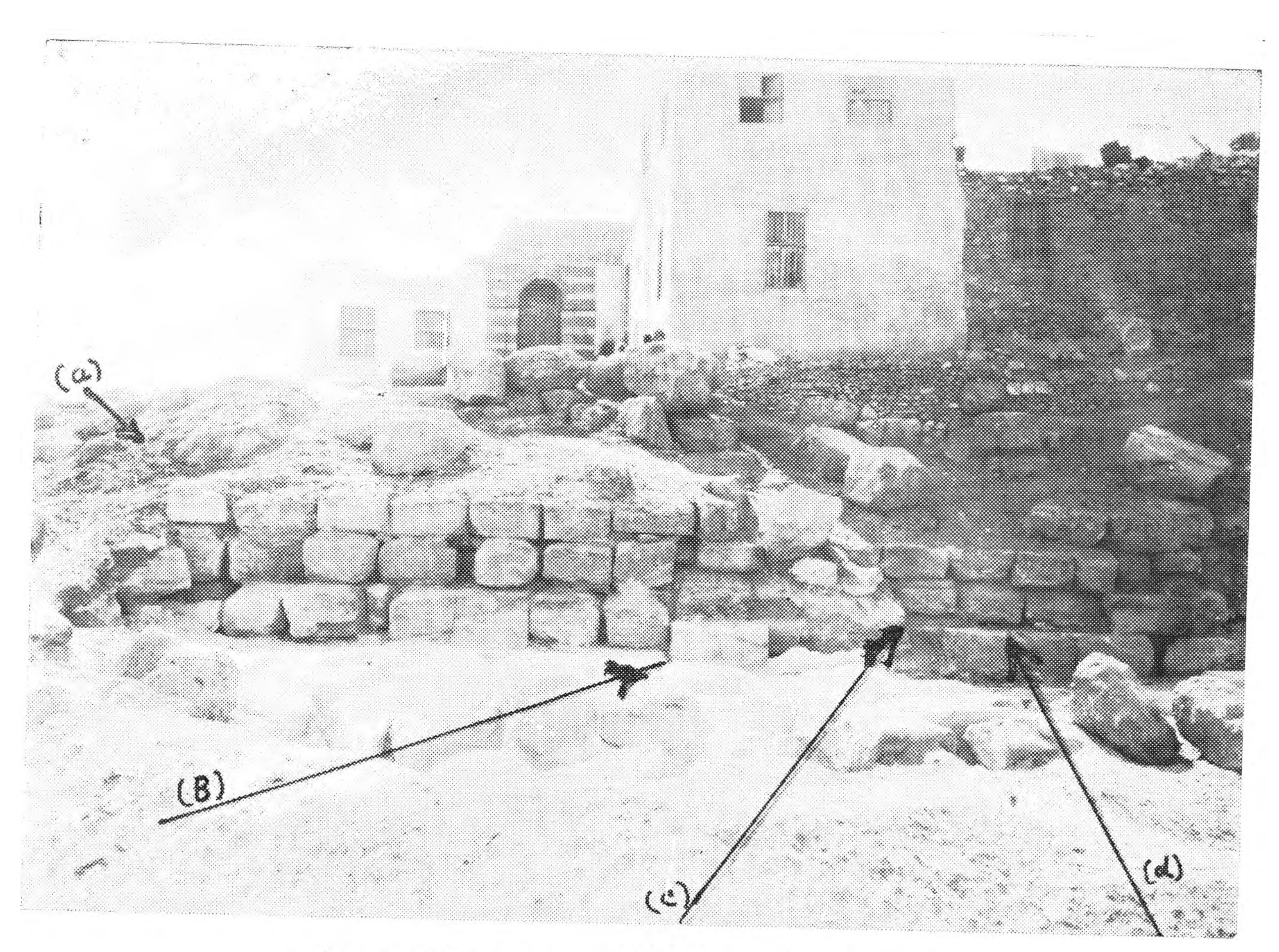


The Great Pyramid, a part of the causeway at Sinn - El - Agouz, at Nazlet - Es - Samman



The Causeway, The Sphinx and The Pyramid of Khephren.

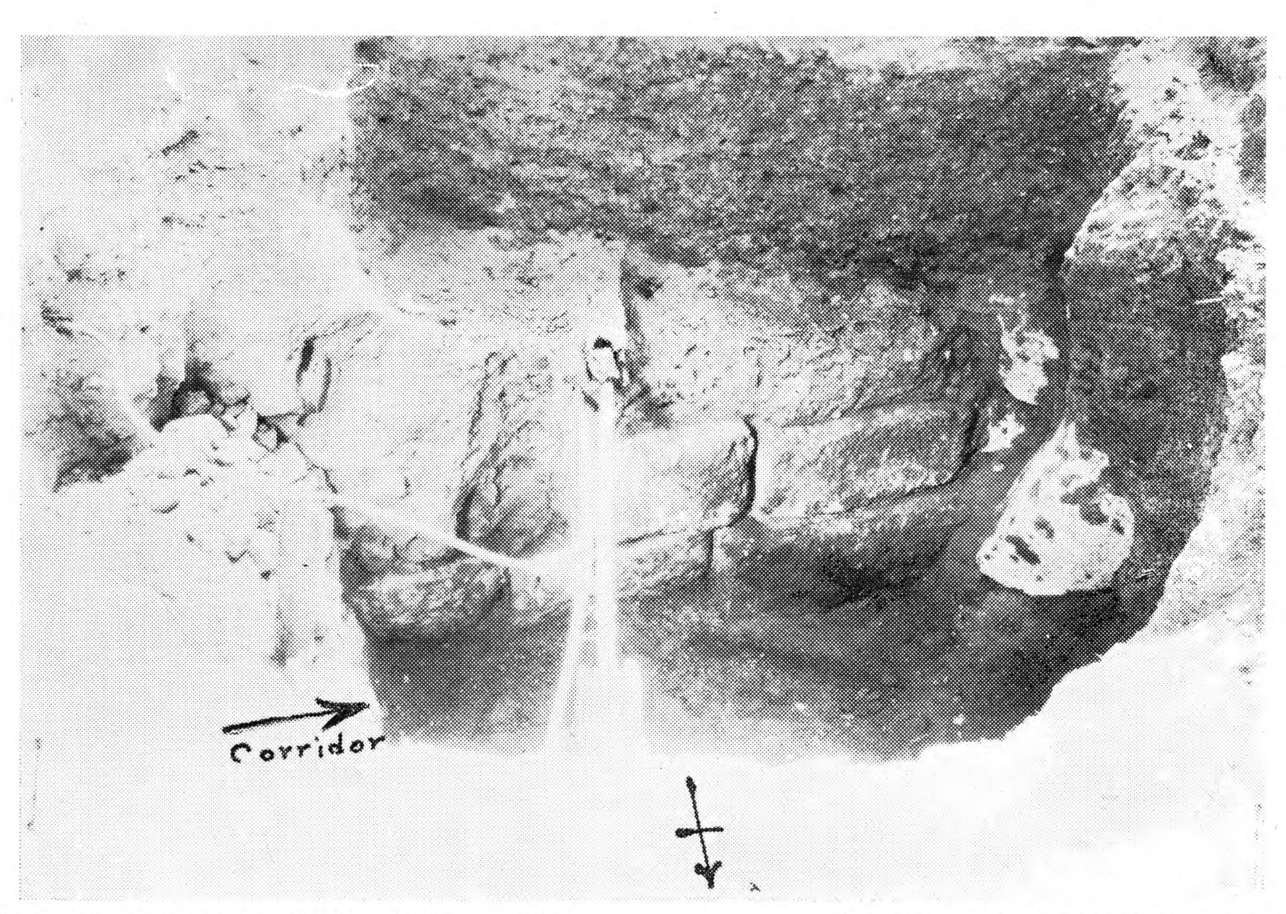
Pl. II



A part of the causeway of Khufu at Sinn - El - Agouz
(a) A sounding made in 1961. (b) White Tura - limestose.
(c) and (d) Ancient Mortar.

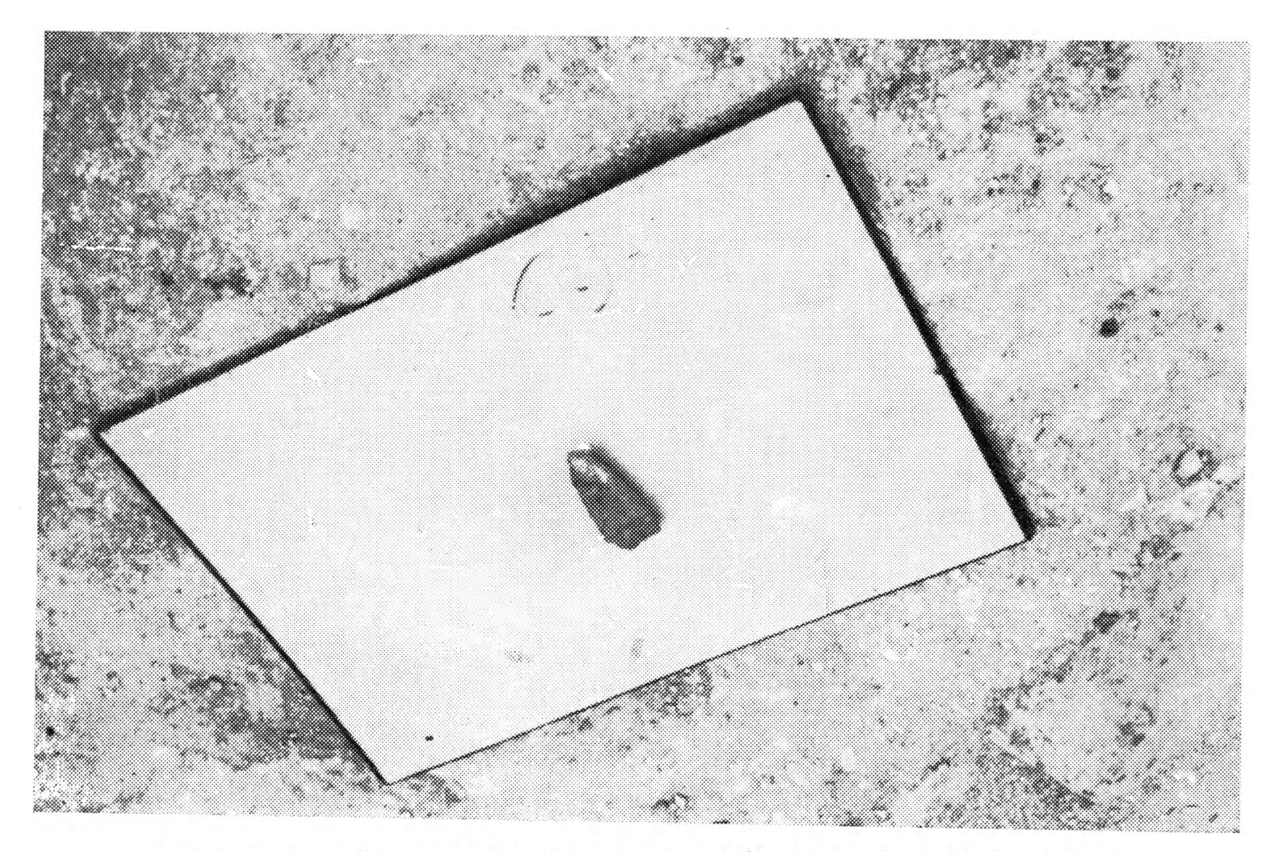
Pl. III

Excavations at Sidi Hamad Es - Samman El-Wastany Street (See Fig. 1).



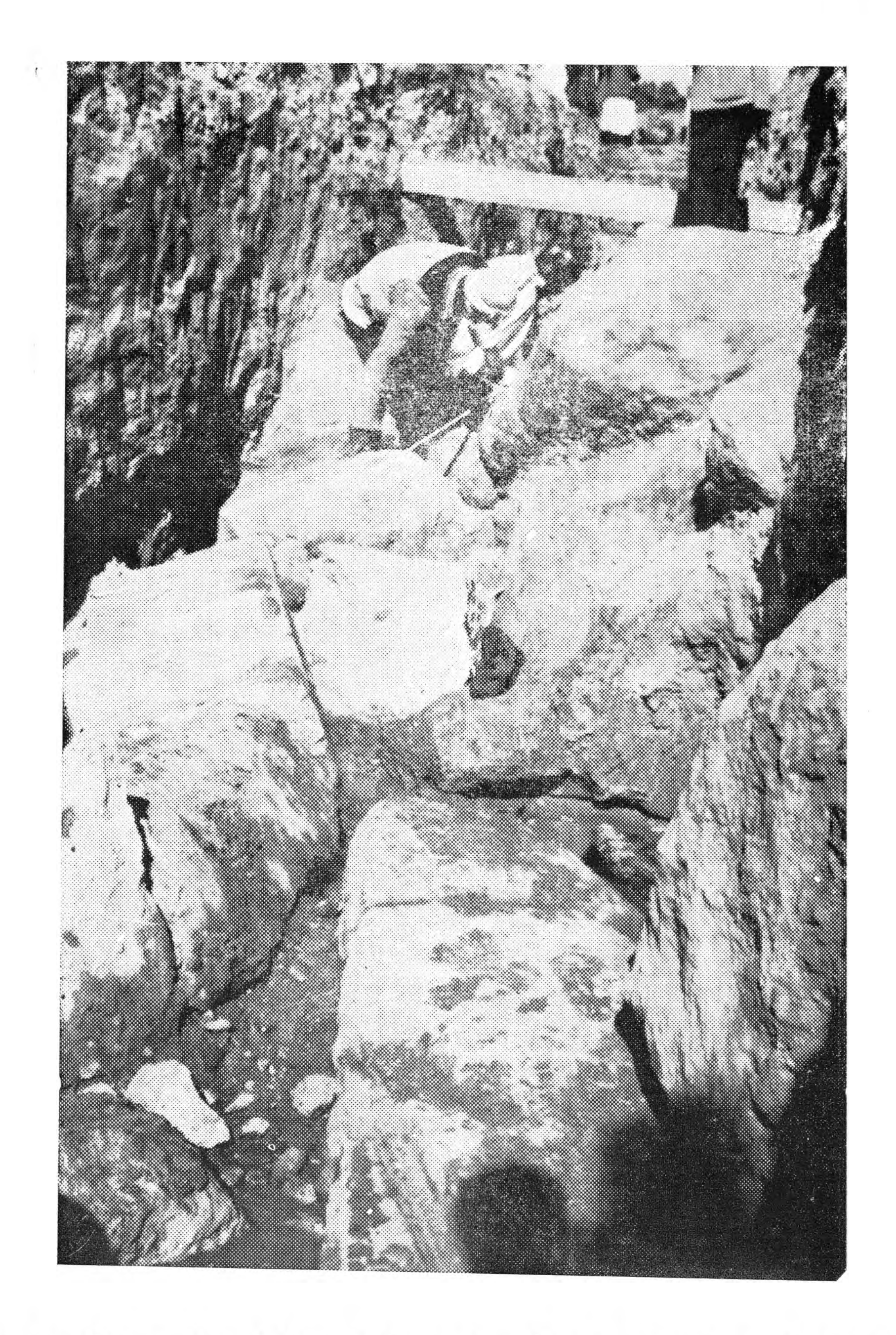
North Limestone blocks in the narrow corridor. (Cf. Plate IV and Figures 1 and 2)

Pl. V

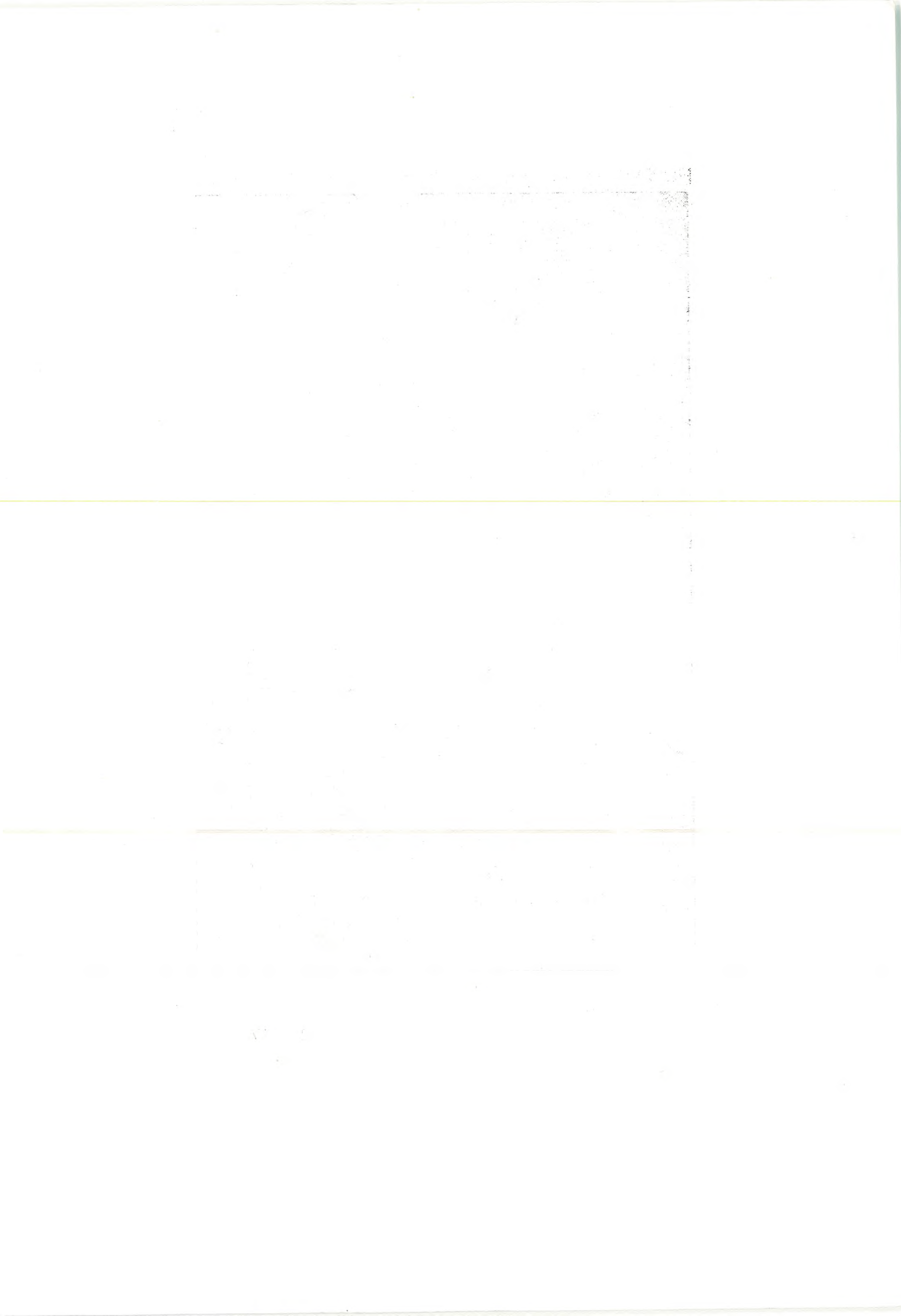


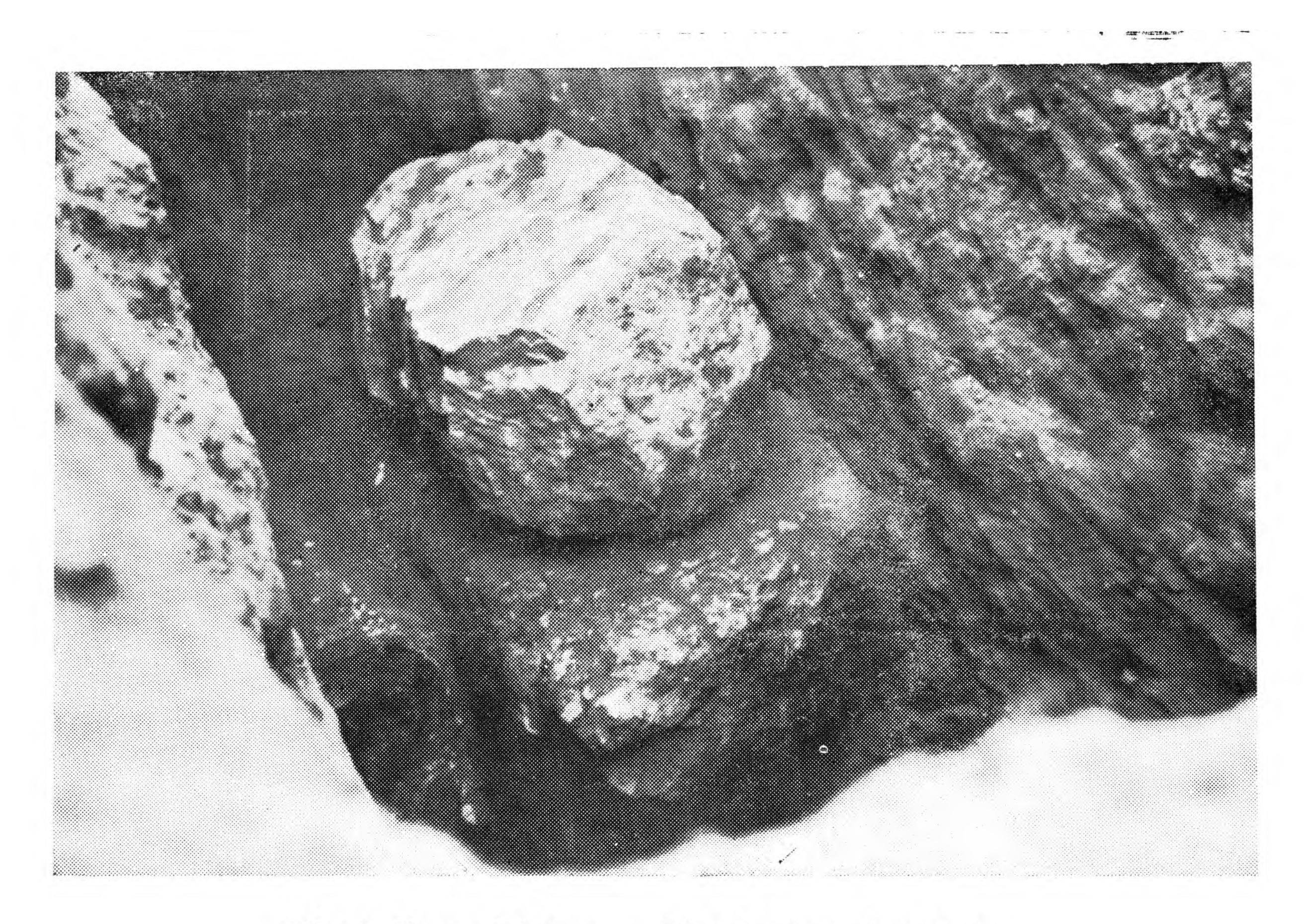
A small piece of green schist found in the middle of the Sounding in front of 'Gabri's house (= El - Basha house). See Plate IV and fig. 1.





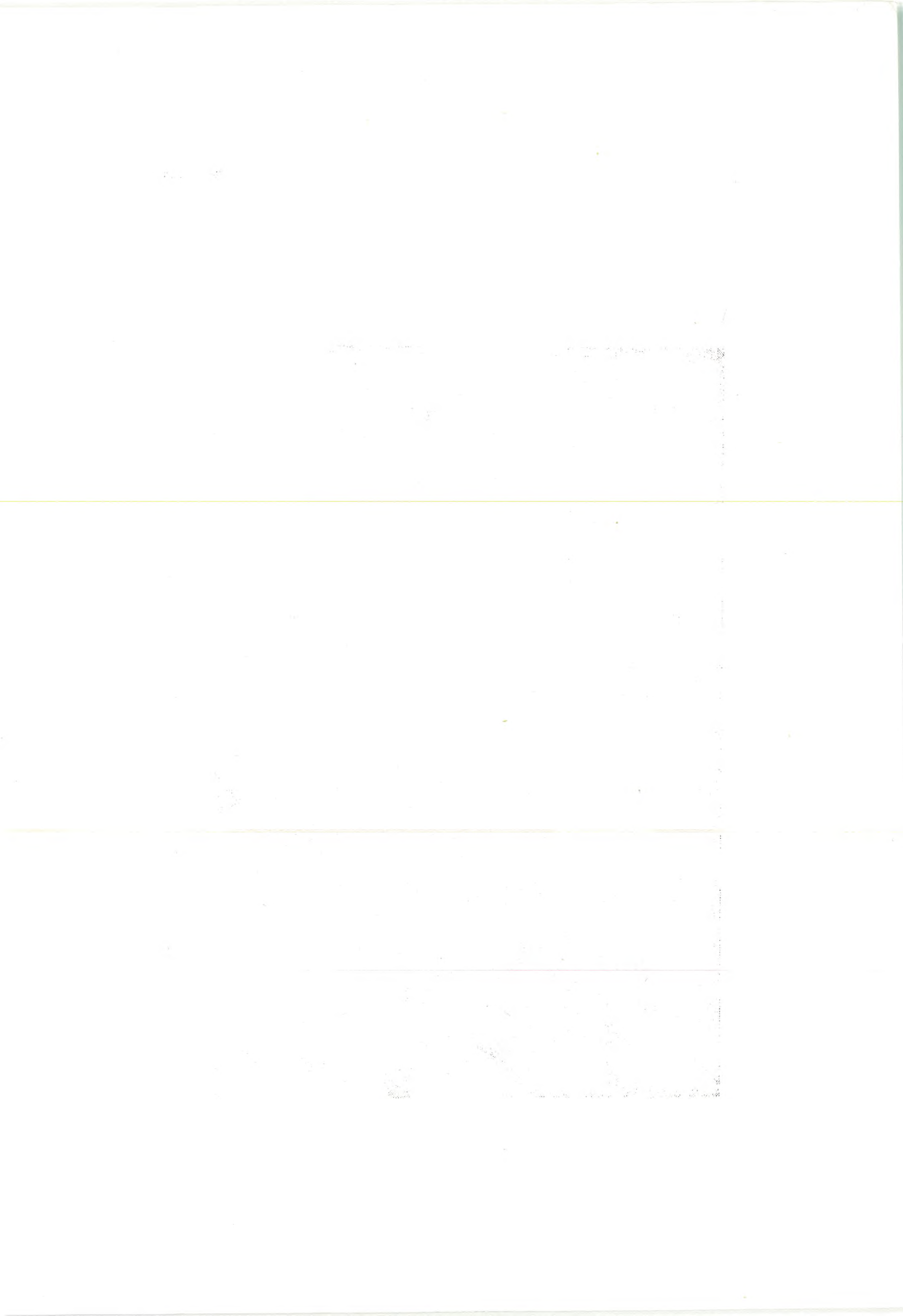
The southern part of the previous sounding, a carved canal is seen down the picture (See Fig. 3 and Plate No. IV).

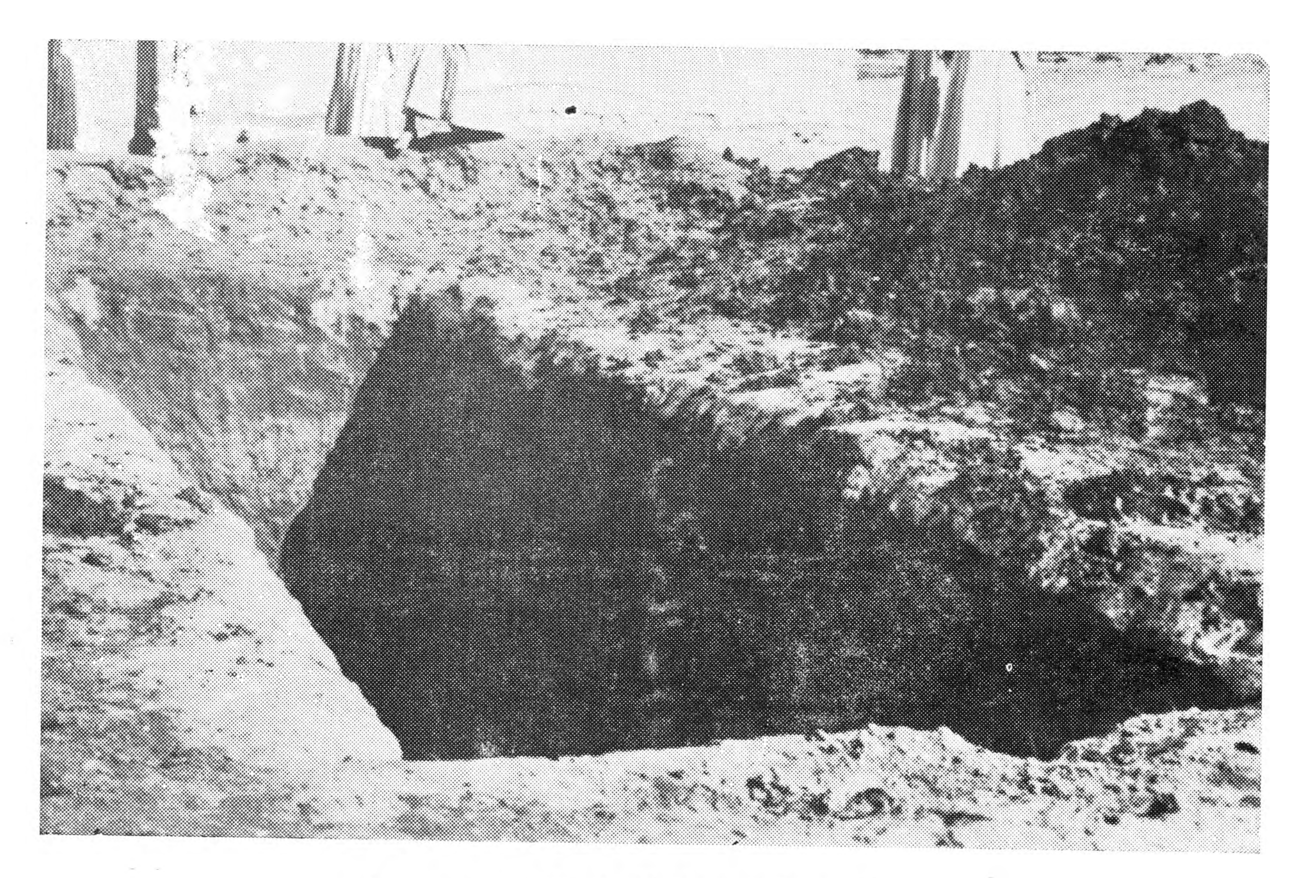




Haret Shams Ed-Deen : (The Southern Sounding).

Pl. VIII





A vacant sounding beside Mansouria canal.

Pl.IX

THE ARCHIVES AND TREASURY OF THE TEMPLE OF SETY I AT ABYDOS

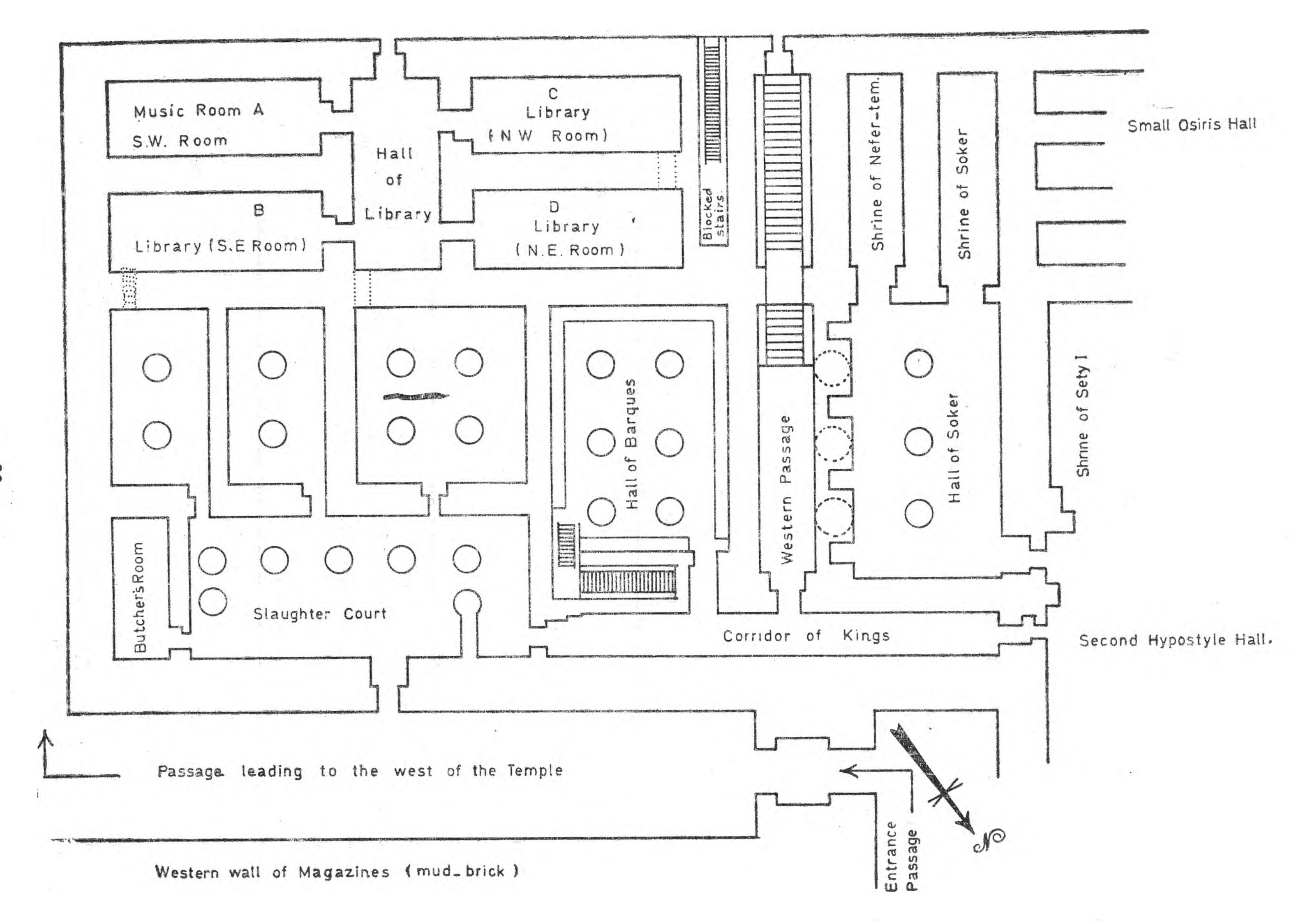
By

ABD EL HAMID ZAYED

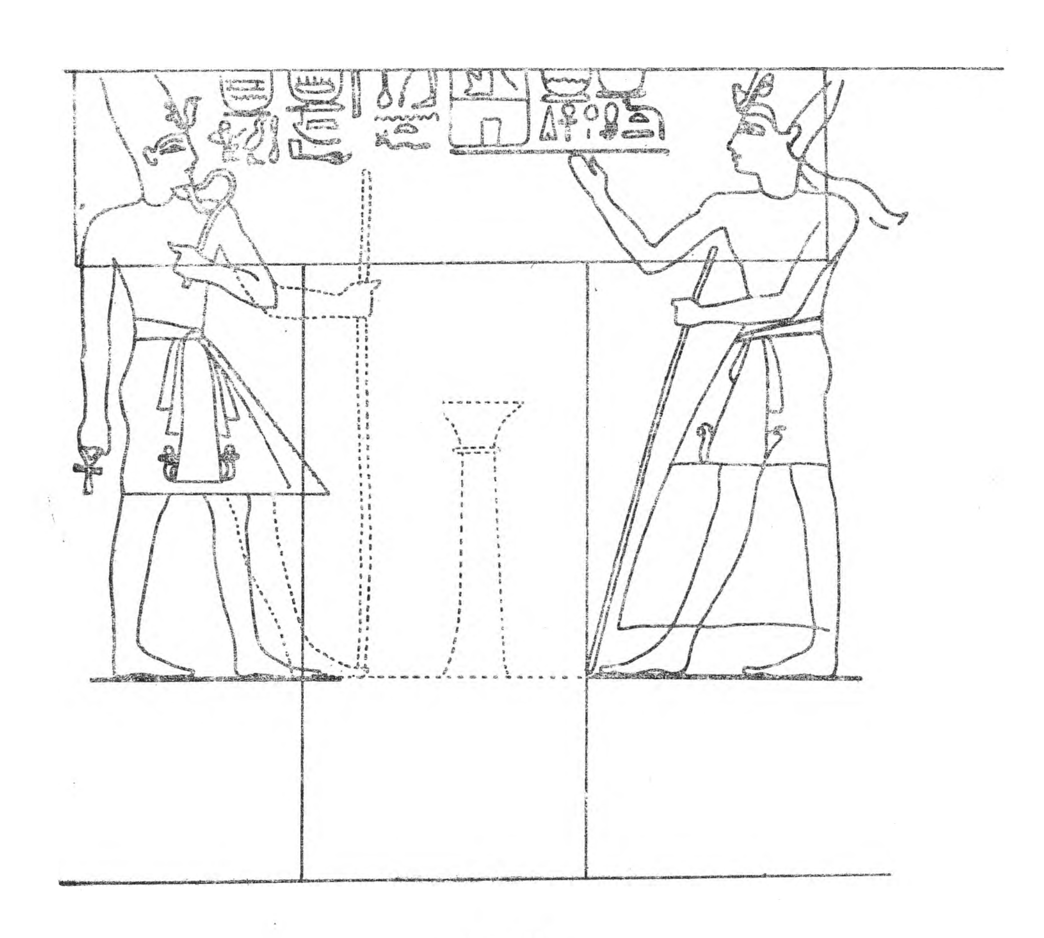
Occupying the south - western part of the southern wing of the temple of Sety I at Abydos (see plan. Fig. I) are a series of five small rooms. These are situated at a height of about 2.50 m. above the ground level of the eastern part of the southern wing, and as originally planned, had no direct communication with either this wing or the main body of the temple.

The entrance to this complex of rooms is near the southern end of the western wall of the temple. It measures 1.31 m. wide, and 2.64.5 m. high on the outer side, and 1.44 m. wide and 2.89 m. high on the inner side, it is 1.55 m thick, and was originally closed by a simple leaf door.

This doorway seems to have been made during the reign of Ramesses II, for although it possesses a sandstone lintel, suggesting that a doorway was intended here, yet the decoration on its outer sides is clearly part of the scenes on the western wall of the temple, which were a series of groups showing the king in the presence of various gods and goddesses. In the place now occupied by this doorway was a group composed of a king (facing north) in the presence of a god (facing south), the latter carrying the ${}^{c}n\underset{v}{h}$  in his right hand the w3s-scepter  in the left one. There was probably an offering-table between the two figures. When Ramesses II was completing the decorations of the temple, he inscribed the figure of the king with his own name, and transformed that of the god into a representation of his deceased father, Sety I, replacing the w3s by a long staff and adding the triangular kilt. But when the doorway was constructed a further change had to be made in the sculpture. The opening of the door cut into the figure of Sety, removing the left hand forearm and lower part of the staff, and part of the left foot and the point of the kilt. This was remedied by bending the left arm at the elbow, making the hand, now holding the crook  rest upon the breast. The left foot and leg were drawn in, somewhat, and the kilt narrowed. The alterations were doubtless then disguised with plaster and paint. But this has now disappeared. In the accompanying sketch, the original position of the figure is indicated by dotted lines. (Fig. 2)



Music Room A
S.W. Room
Hall
of
Library
C
Library
(N W Room)
B
Library (S.E Room)
D
Library
(N.E. Room)
Blocked
stairs.
Shrine of Nefer-tem.
Shrine of Soker
Small Osiris Hall
Hall of Barques
Western Passage
Hall of Soker
Shrine of Sety I
Butcher's Room
Slaughter Court
Corridor of Kings
Second Hypostyle Hall.
Passage leading to the west of the Temple
Western wall of Magazines (mud-brick)
Entrance
Passage



(Fig. 2)

There is another smaller doorway immediately to the sonth of the western entrance to the temple. This gave access to a staircase leading up to the roof, end had no connection with the group of rooms now under discussion. Moreover, it was certainly blocked up as early as the reign of Ramesses II, and the decoration of the western wall of the temple continued over the stones used to close it. There is also a doorway in the south-eastern corner of room B, giving access by means of a staircase to one of the rooms in the lower eastern part of the southern wing (See Fig. 1). But this latter doorway, which has no proper lintel, is a later construction, and it cuts through the decoration on the eastern wall of the room. The same may be said of the rough doorway forced through the south-eastern corner of the entrance hall. Where then was the original entrance to these rooms? One is tempted to see here a parallel to the «blind rooms»(1), which on two level, occupy the north-western corner of the temple. Only one thing is certain, all the walls of the complex of rooms under discussion were built during the reign of Sety I, and the painted decoration on their inner surfaces all bear his names.

The Entrance Hall :

The main entrance gives access to a hall, measuring 10. 13 m. long, and 5.3 m. wide. Its walls are preserved to a maximum height of six courses of masonry, or approximately 4.20 m. high. The northern and southern walls are each pierced by two doorways, which give access to two pairs of rooms lying at right angles, to the hall, on its south and north (See plan, Fig. I). The northern, southern and western walls of this hall, as well as the north-western and south-western doorways, were all decorated in painting, from the reign of Sety I. Of these, however, only a few faint traces remain.

The Eastern Wall :

The whole of the eastern wall of the hall is occupied by an unfinished double scene, executed in en creux relief, most probably by Merenptah, the son and successor of Ramesses II.

On the southern half of the wall, Osiris, shown in his usual form, stands upon the pedestal shaped like the symbol m3^{ct} ; he faces south. Before him stands the king, his hand raised in adoration, facing north. He wears the nms-headdress, and the triangular kilt. Behind the king, but facing south, stands the god Thot. He wears the 3tf-crown, and carries the ^{c}nḫ in his right hand. His left-hand is slightly extended and the fingers closed, as though holding the w3s-sceptre. This has never been sculptured, but faint traces of it in paint may be seen. The wall in frout of Thot is now blank except for a few faint red lines, apparently from a painted inscription. At some late time, probably when the

(1) *Abd el Hamid Zayed, Abydos P.* 85. *Cairo.* 1963.

temple was being used as a coptic convent, a doorway forced through the lower part of the wall in this place, giving access to the first hall leading out of the slaughter court.

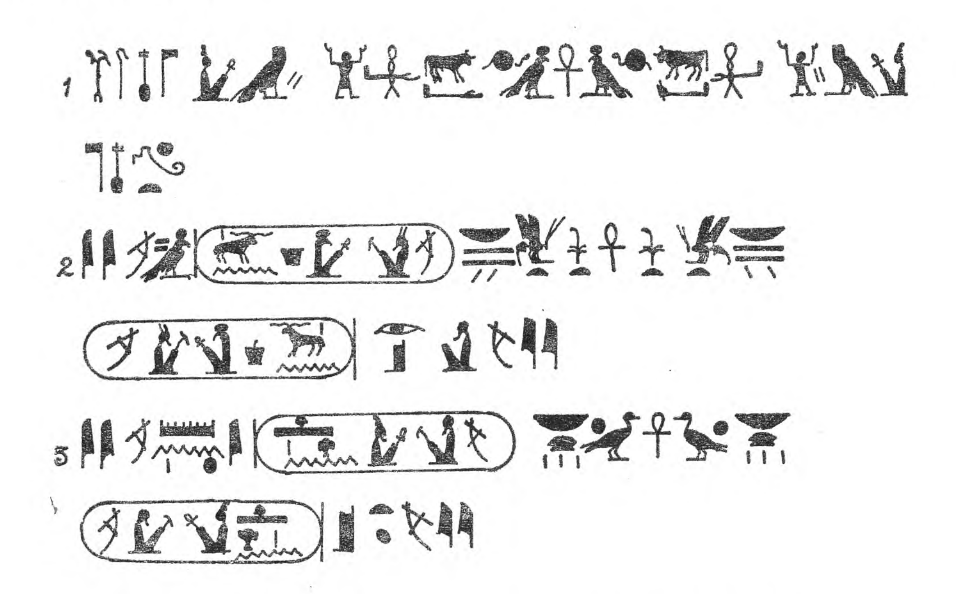
The scene on the northern half of the eastern wall was intended to duplicate that just described, but the figure of Thot was never completed.

The workmanship displayed on the completed figures is of a high order, in respect of both drawing and modelling. It would appear as though the masons had worked directly over Sety's original paintings, just as the masons of Ramesses II had done here, in the Hall of Barques. (1)

The South-eastern Doorway :

The south-eastern doorway measures 2.89 m. high, and 1.14 m. wide on the outer side, and 3.4 m. high and 1.43.5 m wide on the inner side, and is 1.56 m. thick. Like all the other doorway in this complex, it was closed by a single-leaf door.

The lintel of sandstone, and at the top was a winged disk, now badly damaged. Below are three horizontal lines of well-cut hieroglyphs, each line reading from the center outwards : —



1. ⟶ ['s 'nh Hr] K3nh h'jj]-m-m,'ct ntr nfr hk3 w3s.t ti't-R[c]

[« Live Horus, the Strong Bull, Rejoicing-] in Truth, the Good God, Ruler of Thebes. »

⟵ ['nh Hr] R3 nht h'jj - m3[c]ht ntr nfr t'it - R[c]

« Live Horus. The strong Bull, Rejoicing-in-Truth, the Good God, Image of Ra[c]»

(1) *Abydos, op-cid, P.* 83.

2. ← ʿnh njswt b'itj nb t3-wj B3-n-R^c Mrjj- 'Imn mrjj Hr-3hty.

« Live the king of Upper and Lower Egypt, Lord of the two Lands, Ba-en-Ra^c Mery - Amon, beloved of Horakhty ».

→ ʿnh njswt b'itj nb t3-wj B3-n- R^c Mrjj- 'Imn mrjj Ws'ir.

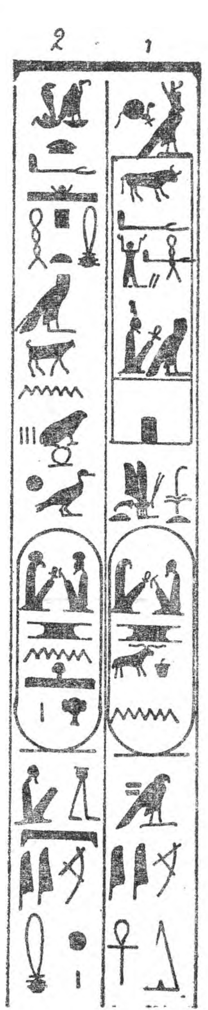
«Live the king of Upper and Lower Egypt, Ba - en - Ra^c « Mery - Amon beloved of Osiris »

3← ^cnh s3-R^c nb h^cw Mrjj - Pth Htp- hr-m3t mrjj Imn-R^c.

« Live the Son of Ra^c, Lord of Diadems, Merenptah Hetep - her-maʿt, beloved of Amon - Raʿ »

→ ʿnh S3- R^cnb h^c.w Mrjj- n - Pth Htp- hr- m3ʿt mrjj 'Ist

« Live the son of Ra^c Lord of Diadems, Merenptah Hetep - her - ma^ct, beloved of Isis ».



On each of the two outer jambs are two vertical lines of inised inscription below the sign of «heaven» , those on the eastern jamb read :

1. Hr K3 nht h^cjj-m-m3^ct njswt bitj B3-n-R^c Mrjj - Imn mrjj Hr-3htj di' ʿnh

« Horus, the Strong - Bull, Rejoicing - in - Truth, King of Upper and Lower Egypt, Ba - en - Ra^c Mery - Amon, beloved of Horakhty, given life.»

2. nbtj hʿ-mi-Pth m hnw hfnw s3 R^c Mrjj.n- Pth Htp hr-m3^ct mrjj 'In-hrt mi 'Rʿ

«The Two Ladies, Appearing like - Ptah - in. the - Interior of hundreds of thousand, the Son of Raʿ Merenptah Hetep - her - maa^ct, beloved of In -hert, (1) like Ra^c »

(1) *Abydos, ibtd P.* 174.

The Western Jamb

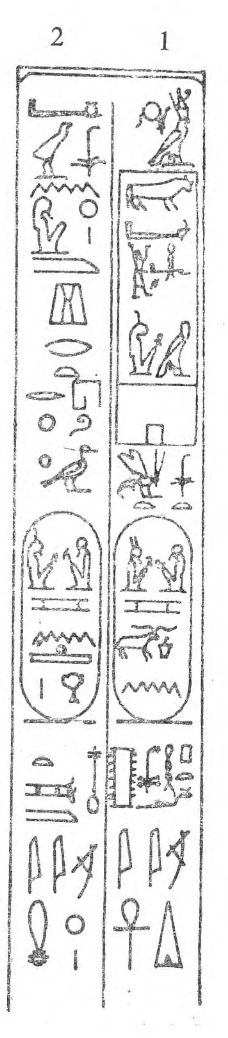
The inscriptioon on the western jamb read as follows: —

1. Ḥr K3 nḫt ḫ'jj - m - m3ᶜt njswt bi'j B3-n-Rᶜ Mrjj - Imn mrjj 'Itm nb 'Iwn. w di' ᶜnḫ.

« Horus the strong Bull, Rejoicing - in - Truth, the king of Upper and Lower Egypt, Ba - en - Raᶜ Mery - Amon, beloved of Atum, Lord of Heliopolis, given life »

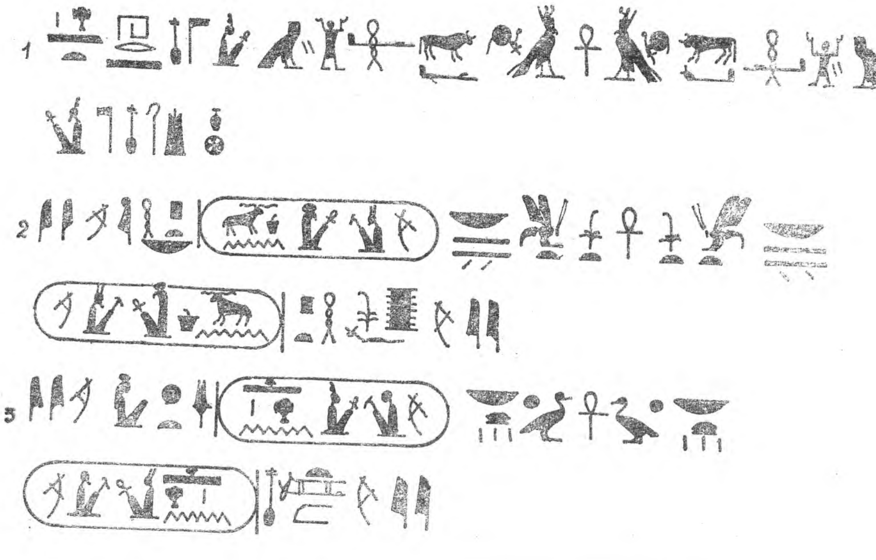
2. ḥnk sw Rᶜ m ḫrt hr. w nb s3 Rᶜ [Mrjj - n -] Ptḥ Ḥtp - ḥr - m3ᶜt mrjj 'Iws ᶜ3.s m'i Rᶜ.

«He offers to Raᶜ in the course of every day, the Son of Raᶜ [Meren -] Ptaḥ Ḥetep - ḥer - maat, beloved of Iwsaaᶜs, (1) like Raᶜ.»



The North - eastern Doorway :

The north - eastern doorway measures 2.69.5 m. high, and 1.14.5 . m. wid on the outside, and 2.82 m. high, and 1.42 m. wide on the inner side, and is 1.58 m thick. At the top of the sandstone lintel is a damaged representation of a winged disk, and below it are three horizontal lines of inscription reading from the center outwards : —



(1) *Abydos, ibid P.* 168.

1. ← [‘nḫ Ḥr K3 nḫt ḥ‘jj-m] - m3^{c}t ntr nfr ḥrj hr m3^{c}t

« [Live Horus, the Strong Bull, Rejoicing - in -] Truth, the Good God, pleased with Truth »

→ [^{c}nḫ] Ḥr K3 nḫt ḥ^{c}jj - m - m3^{c}h ntr nfr ḥḳ3 ’Iwn. w.

«[Live] Horus, the Strong Bull, Rejoicing in Truth, the Good God, Ruler of Heliopolis. »

2 ← ^{c}nḫ nj’swt bi’tj nb t3-wj [B3-n-R^{c} mrjj-Imn] mrjj pth nḅ m3^{c}t.

«Live the king of Upper and Lower Egypt, Lord of the two Lands, [Ba - en-Ra‘ Mery - Amon], beloved of Ptaḥ, Lord of Truth.»

→ ^{c}nḫ n’jswt b’itj’ bn t3wj’ B3 - n - R^{c} Mrj’j’- ’Imn mrj’j’ Ptḥ rsj’- ’inb. f.

«Live the king of Upper and Lower Egypt, Lord of the Two Lands, Ba-en-Ra‘ Mery - Amon, Beloved of Ptaḥ, South - of - His - Wall ».

3 ← ^{c}nḫ S3- R^{c}.nb ḫ3w Mrj’j’- n - Ptḥ Ḥtp- ḥr - m3^{c}t mrj’j’ Sḫmt .

« Live the Son of Lord of Diadems, Merenptaḥ . Hetep - ḥer - maat, beloved of Sekhmet ».

→ ^{c}nḫ S3- R^{c} nb ḫ‘.w Mrj’j’ - n - Ptḥ Ḥtp- ḥr - m3^{c}t mrj’j’ Nfr - tm .

« Live the Son of Ra^{c} Lord of Diadems, Merenptaḥ Hetep - ḥer - maa‘t, beloved of Nefer - Tem».

Both of the outer jambs of this doorway bear two vertical lines of inscription, above which is the sign of heaven; they read as follows :

The Eastern Jamb :

1 ..... n’jswt bitj’ B3 - n - R^{c} Mrj’j’ - Imn mrj’j’ Ptḥ nb m3^{c}t di’ ‘nḫ.

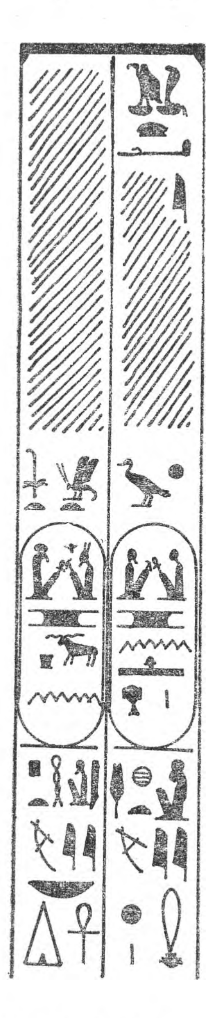
« ..... the king of Upper and Lower Egypt, Ba - en - Ra‘ Mery - Amon, beloved of Ptah, Lord of truth, given life ».

2 ..... nbtj’ ḫ^{c} .. ’i ..... S3-R^{c} Mrj’j’ - n - Ptḥ Ḥtp - ḥr - m3‘t mrj’j’ Sḫmt mi R^{c}.

« ..... The Two Ladies, Appearing .... The Son of Ra^{c} Merenptaḥ Hetep-ḥer - maa^{c}t beloved of Sekhmet, like Ra^{c} ».

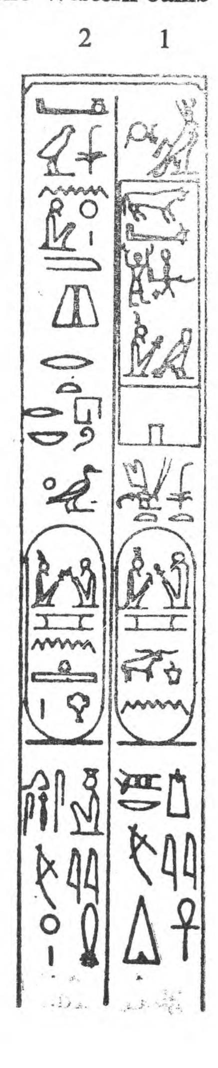
The Eastern Jamb

2 1



The Western Jamb

2 1



The Western Jamb :

The inscription on the western jamb of this doorway read as follows:

1. Ḥr K3 nḫtᶜ ḥ ʿjj ʾ- m - m3ᶜt nj'swt bi'tj B3-n-Rᶜ Mrj'j' - 'Imn mrj'j't Ptḥ rs'j 'inb. f di' ʿnḫ.

« Ḥorus, the Strong Bull, Rejoicing-in-Truth, king of Upper and Lower Egypt, Ba - en - Ra Mery - Amon, beloved of Ptaḥ - south- of- His - wall, given life ».

2. Ḥnk Sw n Rᶜ n Rᶜ m ẖrt hrw S3 Rᶜ Mrj'j' - n - Ptḥ Ḥtp - ḥr - m3ᶜ mrj'j' Nfr Tm mi' Rᶜ.

« He offers to Raᶜ in the course of every day, the son of Ra Merenptah Ḥetep - ḥer - maat, beloved of Nefer - Tem like Raᶜ »

The South-western Doorway :

The south western doorway measures 2.83 m. high, and 1.15 m. wide on its outer side, and 2.92 m. high, and 1.47 m. wide on its inner side, and is 1.56 m. thick. Only faint traces of a once - painted surface are to be seen on the outer surface of its sandstone lintel. No traces of inscriptions remain upon its eastern jamb, but on the western one can be seen faint traces of what were apparently yellow offering stands ▮ On the western thickness are two hieratic graffiti, written in black, and by different hands. They are now very faint.

The North-western Doorway:

The north-western doorway measures 2.72 m. high, and 1.15 m. wide on its outer side, and 2.89 m high, and 1.54 m. wide on its inner side; it is 1.56 m. thick. No trace of inscriptions now remain upon the outer surface of this doorway.

The South-western Room :

The south-western room (see plan. Fig. I) measures 4.30 m. wide and 12.30 m. long. The maximum height of its walls is now seven courses, or about 4.55 m. Only one course of masonry, and parts of two blocks from the second course, now remain of the southern wall and the surfaces of these blocks are completely erroded.

The Northern Wall :

The centre of the northern wall is occupied by the opening of the doorway, the lintel of which bears traces of a double scene and some inscriptions ; these are all executed in painting. The centre of the lintel was occupied by two figures of deities, seated back to back. Before each is a pedestal offering - table, bearing a libation vase, and surmounted by lotus flowers. The God on the western side, who is facing west, is Amon, and to the left are four vertical lines of inscription, the second and third of which continue down onto the western jamb of the doorway; these lines of inscription seem to read as follows : —

1 ..... mrj'j' (?) . f S3 - R^{c} [Stj' - mrj'j' - n - Ptḥ] di' 'nḫ.

« ..... his beloved (?), the Son of Ra' [Sety Merenptaḥ], given life. »

2. 'kt nb. t r pr. w'j hd. wj' n3t hw't n hh. w[n] nj'swt bi'tj' Mn - [m',ct - Rc] m nwb hd hsbd rdi'. f nb.t ht . nb. t ht. w (?) 'inr 3t nb sps

«Everything which enters to the treasury of this temple of millions of years of the king of Upper and Lower Egypt, Men - [maa't - Ra] of gold, silver, lapis lazuli, (which) he gave, of all precious and august stone.

3. nwt3 nb nw ... t3 ntrj' nb nw(?)... nb nw smj3.t km3. t n R'm hrw tpj' hr b'hj' i'mj' ... hh n hh rwd sn ...'...

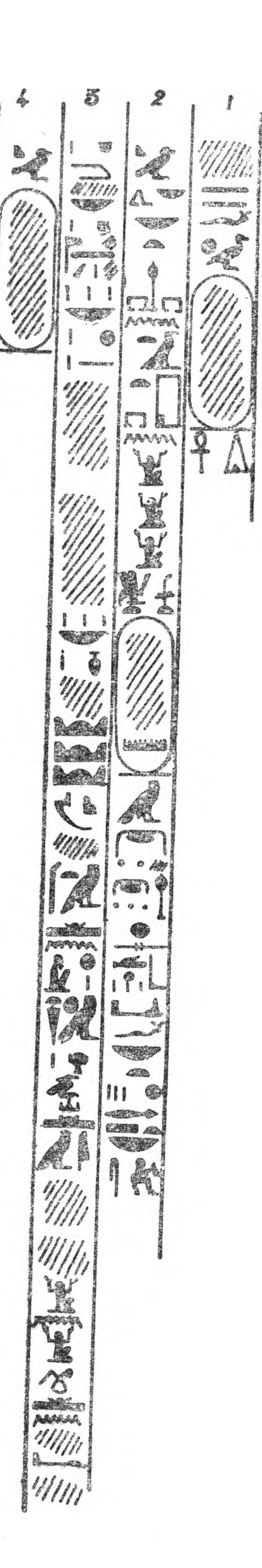
«Belonging to every land, belonging to ... every God's land (?) belonging (?) ... every, belonging [to] every foreign land, created for Ra' in the first day overflowing which is in.... millions of millions, they (?) flowrish ....

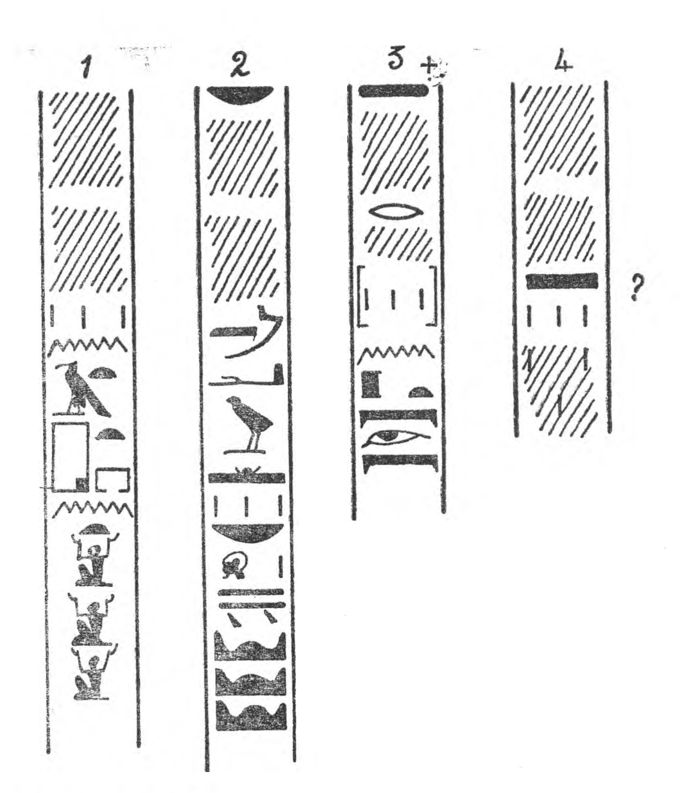
4. S3 - [R^{c}] [Stj'j' - mr - n - Pth]

« The son of [Ra^{c} Sety Merenptah] »

At the left of this inscription is a large figure of the facing east. The head is lacking.

On the eastern side of this wall is another large figure of the king, whose head and crown occupy the eastern end of the lintel. In front of him are the remains of four vertical lines of inscription, which read : →





1. .... n3t ḥwt nt ḥḥ.w .

2. nb ... [n] m3 wt nb t3. wj' ḫ3swt.

3. Š (?) ... r ... n pt i'r n .

4. ....

1. « .... this temple of Millions [of years].

2. ..... renewing all that is upon the Two Lands and [all] foreign lands.

3. ..... of heaven, making for .....

4. .....

The western wall

The greater part of the western wall, so far as its is preserved, is occupied by a large scene showing the king, accompanied by the God Tḥot, apparently inspecting a number of golden objects.

The figure of the God Tḥot occupies the extreme northern end of the wall. He faces south, his right hand naised in the gesture of declamation, and before him four vertical lines of inscription record his speech : ↓→

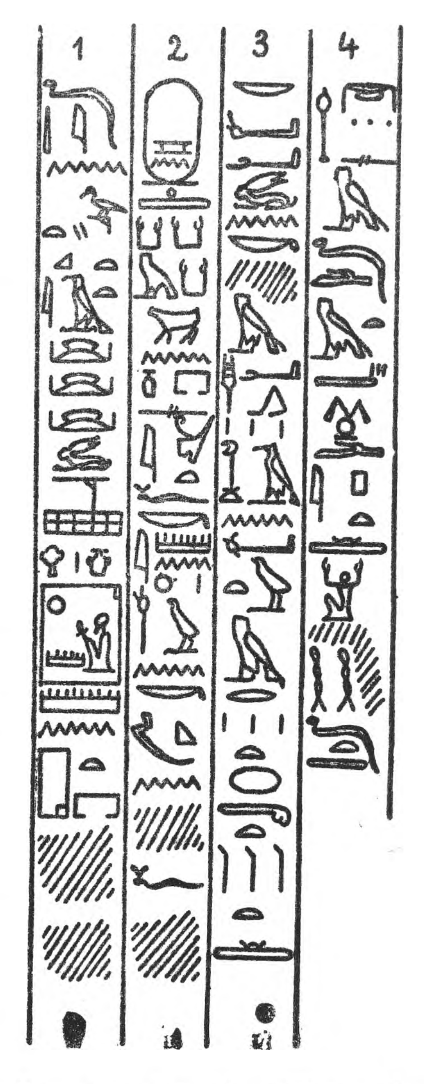
(+) *Or perhaps* [sign]

1. Dd mdw in Dhwtj [hntj '13 t. w Wnw hrj'-'ib Hwt Mn - m3ᶜt- Rᶜ mn hwt . . .

2. [Stj] Mrj' - n - [Pth] htp k3w m hnw. s 'in 'itf. k 'Imn-R' wd n. k km3 n ... f ...

3. Nb hw, wn. k ... m'h'w h3i' nhtw m r ntj .t.

4. hd.s mdd mt.w (?) t3 dmd 'ipt hh ... dt.



(1) « Said by Thot who precides over the mounds of Hermopolis, who dwells in the house of Menmaaᶜtraᶜ, "established [is] the temple.

(2) [of] [Sety] Mer -en [Ptah], with food - offerings in its interior by thy father, Amon - Raᶜ, who orders for whom he created

(3) . . . Lord of protection thou exists in the centre, thou leave one alone, the overseer of the righthood(2).

(4) its silver as deep as the earth (?), collected, reckoned in millions of millions eternally ».

The figure of the king is very indistinct, but he appears to be holding a long thick golden staff, surmounted by the head of a hawk. In front of him are a nu mber of precious objects arranged in two registers (3).

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(1) *The original text has been altered in this place.*

(2) The translation of this sentence is not well organised:

See WB for these words ;

'h'w WB. I. 220.

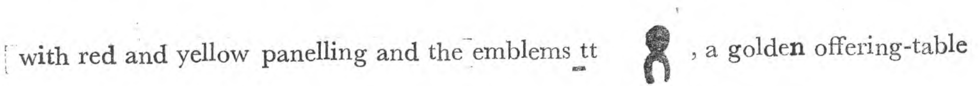
h3i' WB. III. 228, 8, 9.

'imj w-r3 WB. II. 94, 12.

mtr WB. II. 173, t.

(3) *It is passible that there was originally other register near the top of the wall.*

In the lower register are to be seen two harps of gold, with engraved decorations outlined in red. Then comes a group of three libation vases. The two outer ones are shaped like the hieroglyph 𓄜 ḳbḥ « libation», but they have covers in the form of hawk's heads crowned with a solar disk. The central vase is shaped to resemble the cross of life 𓋹, and also has a cover in the form of a hawk's head. These are followed by a golden statuette of the king. He is represented kneeling, and holds the ḥnt - vase before him. Similar objects appear frequently among the offerings depicted upon the temple walls. The vase usually contains a conical object, and it is possible that they may be candles. Next comes a large, engraved golden vase, having for its cover a ram's head crowned with the atf-diadem. This is followed by another statuette of the kneeling king similar in position to the one described above. But whereas the first one was coloured all yellow, with the details picked out in red, indicating that is was of engraved gold, the figure of the king here has the flesh painted white, and only the crown, ornaments and clothes are painted yellow. Are we to understand that the statuette was of ivory or alabaster, adorned with gold. Next comes a chest decorated



with red and yellow panelling and the emblems ṯt 𓎬, a golden offering-table of the type and another golden statuette of the kneeling king holding a ḥnt - vase.

In the upper register may be seen two golden offering - tables of the pedestal type, bearing flat bowls of the form . After them is a large golden vase with a handle, and three more pedestal offering - tables. Next comes a wide golden collar and three golden pectorals. The southern end of the wall is defaced, but there are traces of other large figures, presumably of the king and a God.

The Eastern Wall :

The northern end of the eastern wall is occupied by two large figures, representing the king and a god (Thot ?), both of whom face south. In front of the

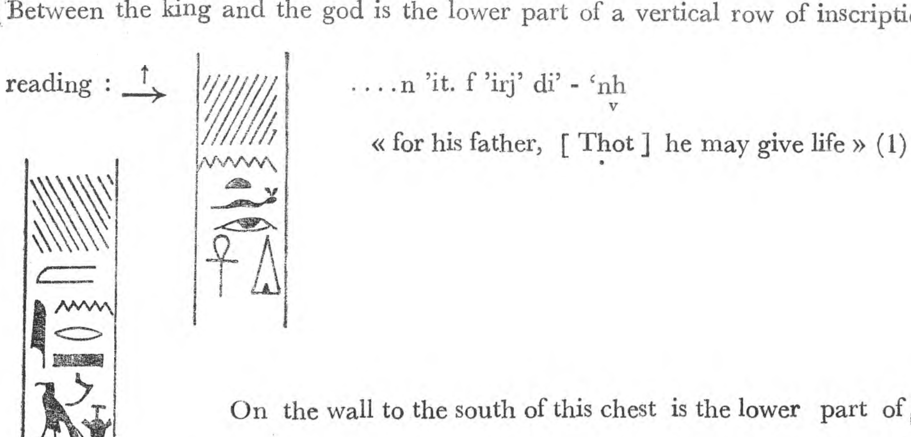
king is an offering - table, coloured yellow. Now come the representations of seven large chests .

Chest No. I

This chest is coloured red, with a central panel of yellow, indicating that the original was of wood embellished with gold. The top seems to have been decorated with a pair of small sphinxes, facing each other. No other details of decoration are visible . On the wall to the south of the chest was a vertical inscription, apparently referring to its contents, but this is now unreadable.

Chest No. 2

The second chest is coloured yellow, and has a red central panel on which is a yellow rectangle. The latter is supposed to be a panel of engraved gold, the design being indicated by red outline drawings. Unfortunatly the upper part is destroyed, and all that remain is the lower part of a scene representing the king in the presence of a seated deity, and a goddess who stands behind his throne. Between the king and the god is the lower part of a vertical row of inscription reading :



. . . . n 'it. f 'irj' di' - ‘nh

« for his father, [Thot] he may give life » (1)

On the wall to the south of this chest is the lower part of a vertical inscription, which reads: ...m 'inr m3‘t ... km3 hpw.s twt m nwb ... « Fashioned of red granite stone, it is sculptured with figures of gold ».

(1) *Or «that he may make a given life » (a ceremony).*

Chest No . 3

The sides of the third chest are painted to resemble alabaster, the central panel is red, with a rectangle of yellow at its upper part . On the latter are the lower parts of two scenes which depicted the king in the presence of a seated god. No inscriptions are preserved.

On the wall to the south of the third chest are the remains of a vertical inscription reading: ↓←

. . . . m. ḫsbd (?) ‘,’.wj’ m bi3; ḳm 3 ẖpw twt m nwb.

« . . . . of lapis lazuli (?), two door leaves fashioned of copper, sculptured with figures of gold »,

Chest No 4

The fourth chest is coloured yellow to imitate gold, and was decorated with twelve rectangular panels containing scenes, executed in red outline. These scenes are arranged as follows :

1. The lower part of a scene showing the king offering to the god Min.

2. The lower part of a scene showing the king offering to a seated deity.

3. Destroyed.

4. Destroyed.

5. The king (facing south) offering incense to the goddess Mut. Above him is inscribed : ↓→



ntr nfr Mn - m3^{c}t - Re^{c} Stj’j’ Mrj’j’-n-Ptḥ di’ ‘nḫ mi’ R^{c}

«The good god Men - maa‘t - R‘, Sety Mer - en - Ptah, given life like R^{c} ».

Over the goddess is inscribed: ↓→



Mwt nb.t pt « Mut, Mistress of Heaven ». Between Sety and the goddess is a vertical inscription reading : ↓←

'ir.t sntr n mwt . f

« Making incense for his mother ».

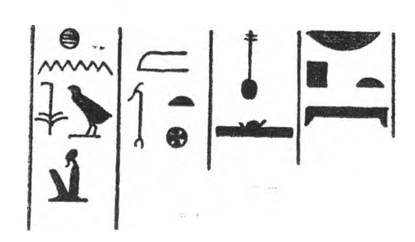
6. Here the king (facing south) offers perfu med ointment to the god Khonsu. Above the king is inscribed : ↓←



ntr nfr Mn - m3ᶜt - Rᶜ Stjj Mrjj - n - Ptḥ di ʿnḫ mi Rʿ

« The Good God, Men-maaᶜt Raᶜ, Sety Mer - en - Ptaḥ, given life like Raᶜ»

Above the god is inscribed : ↓←



Ḫnsw m W3s.t nfr ḥtp nb pt

«Khonsu in Thebes, Nefer- ḥotep,(1) lord of Heaven ».

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(1) *Abydcs. P.* 165.

Between the king and Khonsu is inscribed : ↓←

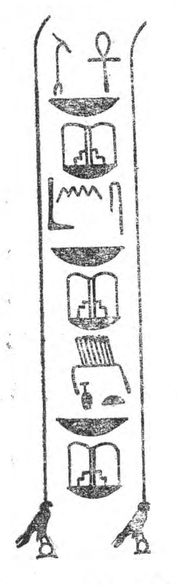


rdi' mdt n 'it . f

«Giving ointment to his father » .

7. A damaged scene showing the king offering the god Monthu (?).

8. Destroyed.



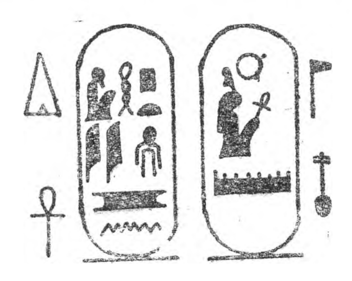
9. This panel shows the god Thot (facing south) seated upon a throne, and writing the following : ↓←

'nh w3s nb snb nb 3wt - ib nb

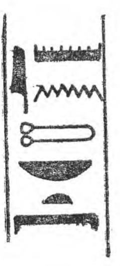
«All life and prosperity, all health, all joy»

Behind the god stands the figure of a man carrying a water - pot and a palette. Above the figures, lines have been ruled for five vertical rows of inscription, but the text was never executed.

10. Here the king (facing south) is shown in the presence of goddess Amonet, to whom he offers incense and water. Above him is inscribed : ↓←



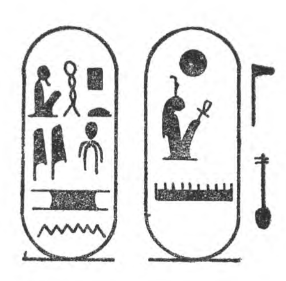
Above the goddess is inscribed ; ↓←



Imn.t nb.t pt

«Amonet, Mistress of Heaven»

10. This scene shows the king (facing south) offering incense and libations to the goddess Mut. Above the king is inscribed : ↓←

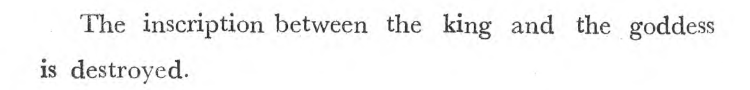


Over the goddess is inscribed : ↓←



Mwt nb. t pt

« Mut, Mistress of Heaven ».



The inscription between the king and the goddess is destroyed.

11. This scene is badly damaged, but originally showed the king offering to a goddess.

12. This scene is also badly damaged, but scenes to have been identical with no. 9 .

Chest No . 7

Of this, only the lower part of its base is preserved, and there are no inscriptions.

The South - Eastern Room

The south - eastern room measures 12.3 m. long, and 4.30 m. wide. The maximum height of its walls is 4.28 m . or six courses of masonry .

The Northern wall

The centre of the northern wall is occupied by the opening of the doorway, on the lintel of which are the representations of two sphinxes, laying back to back on rectangular pedestals. The sphinx facing west is better preserved . In front of it are faint traces of two pedestal - type offering - tables, supporting libation vases ,all of which are coloured yellow . To the west of these are a few signs from a vertical inscription, which read : ↓←



.... m 'ir . f di' ‘nh [mi'] R^{c}

« ... that he may make " given life " [like] Ra^{c} » .

Between the king and Amonet is a vertical text

g : ↓←



sic !

ir.t sntr kbh n 'it .f

«Making incense and libation to his father(1) »

11. This scene is very badly damaged, but appears to have been the same as No. 10, but is reversed in direction.

12. This scene is exactly the same as No. 9, but is reversed in direction. Under both of these scenes lines have been ruled for a horizontal inscription which was, however, never executed.

Chest No 5

This chest is similar to No. 4, but is not so well preserved. It is also decorated with rectangular panels containing scenes, which are arranged as follows.

1-4. Destroyed.

5-6. Damaged representations of the king presenting offerings to a deity, of the inscriptions, only a few signs of the vertical text between the king and the God remains: ↓← (in 6).

hnk .... n i't . f

«Presenting ... to his father»

7-8. Destroyed.

9. The god Thot (facing south), seated on a throne, writing a vertical inscription. Behind him stands a man holding his palette and water pot. It is exactly the same as the scenes 9 and 12 on chest No. 4. Here also the inscriptions have not been written.

(1) *The scribe has carelessly written the word «father» in spite of the fact that the figure is that of a Goddess !*



On the western side of this wall was a large figure of the king, (facing east) but only a few traces of it now remain.

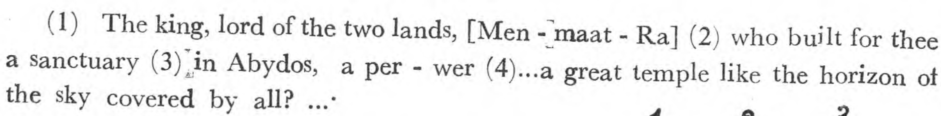
In front of that is facing east, upon the lintel is an offering table surmounted by a lotus-flower, and to the east of it, are four vertical lines of inscription, read as follows : ↓→

1. Njswt nb T3- wj [Mn - m3ᶜt - Rᶜ]

2. m hwsi n.k s hm.

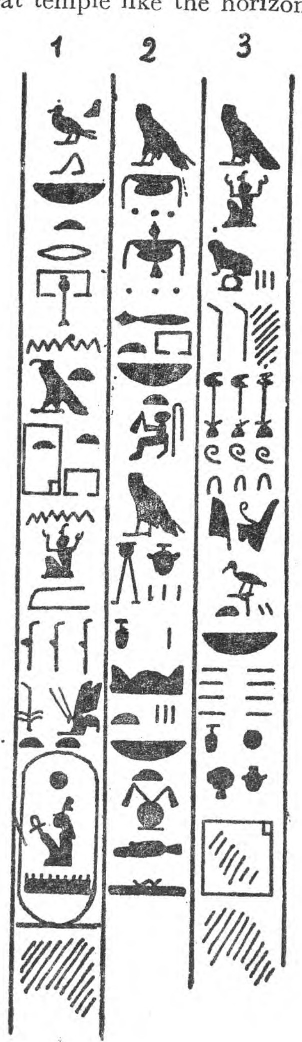
3. m nt 3bdw pr wr.

4. ...hwt ʿ 3t m'i 3ht pt k3p in nb(?) ...



(1) The king, lord of the two lands, [Men - maat - Ra] (2) who built for thee a sanctuary (3) in Abydos, a per - wer (4)...a great temple like the horizon of the sky covered by all? ...

On the eastern part of the wall was a large figure of king, (facing west) and in front of him three vertical rows of hieroglyphs reading : ↓→



1. ʿkj nb.t r pr-hd n3t hwt nhh.w m rnpwt njswt bi'tj Mn - m3ᶜt - Rᶜ .

2. m nwb hd ʿ3t nb. t šps m 'inw nw h3st . w nb.t dmd.

3. m hh.w hfn.w dbʿw h3w št .w mdw 'in Dhwtj nb Hmnw hrj-'ib Hwt [Mn- m',ʿt-] Rʿ . . .

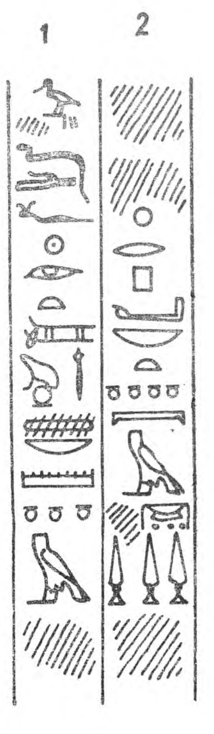
1. Everything which enters to the Treasury of this temple of millions of years (of) the king of Upper and Lower Egypt, Men maaᶜt-Ra . . . .

2. Of gold, silver, all great and precious things which are the tribute of every foreign land collected together.

3. in millions, hundreds of thousands, tens of thousands, thousands, hundreds and tens, by Thot, lord of Hermopolis, who dwells in the House of Men- maaᶜt - Raᶜ ...»

The Western Wall

The northern end of the western wall bears the remains of a scene, similar to that in the same position in the southwestern room. (see above .p.36 ff.). Thot stands at the northen most end of the wall, dipping his pen in this ink palette. He faces south, and in front of him are two vertical lines of inscription, reading: ↓→



1. Ḏḥwty ḏd.f hrw 'ir.t. [k ?] tm ḥfnwʿ ʿ3 nb mnw m . . . .

2. ḫrp nb.t ḫ3wt m ḥd (?) ẖkrw .

1. «Thot, he says: daily [thou ?] makest completely hundreds of thousands great of all monuments in ...».

2. ....offering all altars of silver?(1) ... ornaments...

The king stands facing south, and holding a long, thick golden staff . In front of him are arranged a number of precious golden objects, among which may be recognised a vase , an offering - stand (or head - rest) , a bowl , two flat dishes. and a pectoral (?) The remainder of the scenes on this wall are destroyed.

The Southern Wall

The entire surface of the southern wall is eroded and no decorations are visible .

The Eastern Wall

The northern end of the eastern wall bears traces of a large figure of a god (Thot ?) and in front of him, the king; both are facing south. In front of the king are a few signs from a vertical inscription, which read : ↑←

---

(1) *The damaged sign may be either* silver *or* *dʿm «fine gold».*

...m 'ir . f di' 'nh [mi'] R^c

'..That he may make "a given life' like Ra^c.



Following this inscription are two offering tables, of the pedestal type. They are now red in colour, but as this wall has been burned, it is probable that they were originally yellow, and had turned red from the action of the fire. Next came a series of representations of chests.

Chest No. 1

This chest, which is very badly effaced, is coloured red (originally yellow ?). No traces of inscriptions remain.

Chests Nos . 2,3,4

The representations of these chests are totally destroyed.

Chest No. 5

Only the southern edge of the fifth chest is preserved. It is coloured yellow, and was decorated with figures in red outline. Of the upper scene only the feet of the king (facing north) are preserved. In 2 the king burning incense before a god . In front of him is inscribed : ↓→

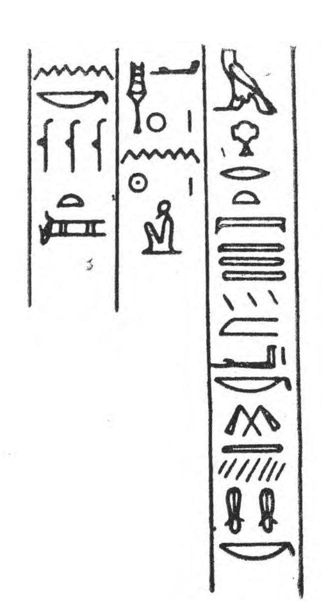
'ir.t sntr n'it. f 'ir. f di' 'nh

« Making incense for his father, that he may make a "given life".

The lower scene 3 shows the God Thot seated upon the ground writing. Above and behind him are three vertical rows of inscription, (1) which read: ↓→

---

(1) *Originally six rows ?*



1. n.k rnpwt 'Itm.

2. ʿḥ3 n Rʿ

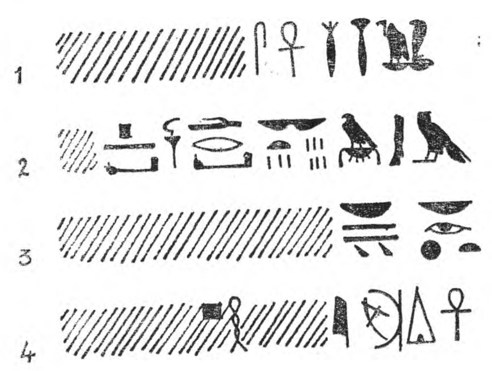
3. m ḥrt t3.w m drt. k dmd [ḫr] ṯbt wj . k

1. . . . for thee the years of Atum.

2. the lifetime of Ra-ʿ.

3. in heaven, (with) all lands in thy hand, collected together under thy sandals.

Below the scene are the ends of four horizantal rows of inscription, reading ⟶



1. .... Sʿnḫ T3 . wj nbtj

2. .... ḫpšʾ dr pḏt pḏsw Ḥr Nwb wḥm

3. .... nb t3.wj' nb 'irj ḫt

4. ..... [Stjj] Mrjj - [n] Ptḥ di ʿnḫ

1. [Live Horus,] the strong Bull, appearing in Thebes], making the Two Lands. to live, Favorite of the Two Ladies.

2. [powerful] of scimitar, quelling the Nine Bows, Golden Horus, repeating [births].

3. .... Lord of the Two lands, lord of offerings,

4. [Men - maa^c^t - Ra^c] ... [Sety] Mer - en - Ptah, given life.



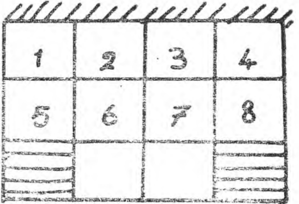
On the wall to the left of this chest is the end of a vertical inscription, which reads: ↓→

... htp 'Itm m Hwt ...

« ... satisfying Atum in the House [of the Prince ?] »

Chest No. 6

This chest is also colonred yellow; only the lower purt is preserved, and this bears eight rectangular panels containing scenes, exeeuted in red outline :



1. Here we see the king (facing south) offering a tray of 'wj-vases to Horakhty between the king and the God is a vertical inscription, reading: ↓←



rdi3t 'wj' n it.f Hr- 3htj 'ir.f di' 'nh.

« Giving 'awi-vases to his father Horakhty, (that) he may make a "given life" »

2. The second scene shows the king presenting perfumed ointment to a God. In front of him is inscribed vertically : ↓←

ḥnk mdt ḫt n it . f ir . f di ‘nḫ

« Presenting khet ointment to his father, (that) he may make a "given - life" ».

3. Here the king is facing north, and is presenting a jar of oil to Atum. Between the king and the God a vertical text reads : ↓→



ḥnk mrḥt n ’it . f ’Itmw nb t3. wj ’Iwnw

« Presenting unguent to his father Atum, Lord of the two Lands of Heliopolis » .

4. The fourth scene is somewhat damaged, but shows that the king (facing north) was offering to a hawk-headed God.

In front of the king a damaged vertical inscription reads : ↓→



[’ir]. t dbḥ ḥtp ’ir. f ....

« [making] the requsite offerings (that) he may make [a given life].

5. This scene shows the God Thot seated upon the ground, facing south, and writing. The inscription above him is destroyed but below this scene are five horizontal lines of text, which read : ←

1. ʻnh Hr k3 nht hʻ m W3 s.t sʻnh T3.wj nbty whm ms. wt.
2. shm hpsv dr pdt psdw Hr nwb ... wsr pdt. w m.
3. t3. w nb. w njswt bitj nb T3wj nb ʼirj ht Mn - m3ʻt - Rʻ s3 Rʻn h3t. f mrjj. f
4. nb hʻ.w [Stjj] Mrjj [-n-Pth] diʼ nh mi Rʻ ir n.f m mnw. f n ʼit.w[f].
5. Rʻ - Hr - 3htj ʼItmw . . .

1. « Live Horus the Strong Bull, Appearing in Thebes, who makes the Two Lands to live, Favorite of the two Ladies, repeating births (2), powerful of scimitar quelling the Nine Bows, Golden Horus ... strong of bows in (3) all lands, the king of Upper and Lower Egypt, Lord of the two Lands Lord of Offerings, Men-maat Rà, the Son of Rà of his body, his beloved, (4) the Lord of Diadems, [Sety] Mer-[en - Ptah] . given life, like Rà , he made it as his monument for his fathers (5) Ràʻ-horakhty, Atum . . .».

6. This scene shows the king (facing south) offeriag incense to a hawk headed God, crowned with a large solar disk. It is probably Rà - Horakhty. Between the two is a single, vertical inscription, reading: ↓←



rdi.t sntr n ʼit.f ir .f diʼ ʻnh

«Giving incense to his father, that he may make a "given life" ».

7. This scene was apparently the same as 6, but is much better preserved. Above the king is iascribed : ↓→



Above the God is inscribed : ↓←



R‘ - Ḥr -’, ḫtj nb pt

« Ra‘- Ḥor - akhty, Lord of Heaven »

8. This scene is the same as 5, and shows the God seated upon the ground, (facing north) writing. Above him are four vertical rows of inscription, reading ; ↓→

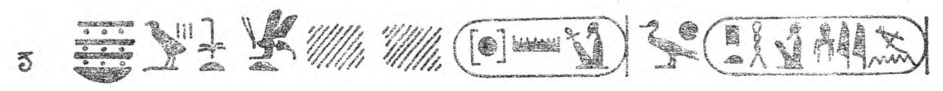
1. Ḏd mdw in Ḏḥwtj.
2. smn n . k
3. gnwt . k m sšw
4. ḥr ḥ3t nb ‘nḫw (?)

(1) « Said by Thot : (2) establish for thee (3) thy annals in writing (4) before all the living(1) ».

Below this scene are five horizontal lines of inscription, reading : ↓→

1 

2 

3 

4 

5 

---

(1) *Or «before the Lord of Life»*

1. ᶜnh Hr [k3 - nht h ᶜm-w3 st. s] ᶜnh, T3 . [wj] nbtj whm mswt.

2. shm hpsᵛ dr pdt psdw [hr nwb] wsr pdwt m.

3. t3 . w nb . w njswt bitj [nb t3 . wj nb ir ᶜht] Mn-m3ᶜt- [Rᶜ] S3 Rᶜ stjj Mrjj-n-pth

4. di' ᶜnh mi' R' 'ir n . f [· mnw. f n 'it. f . . .] 'Itmw.

5. nb t3. wj' Iwnw hrj - 'ib Hwt [Mn - M3 ᶜt] -Rᶜ . . . j

(1) Live Horus [the Strong Bull, Appearing in Thebes] who makes the Two Lands to live, Favourite of the Two Ladies, repeating births, (2) powerful of Scimitar, quelling the Nine Bows, [Golden Horus], strong of bows in (3) all lands, the king of Upper and Lower Egypt, [Lord of the Two lands, Lord of Offerings] Men maat, t - [Rà,], the Son of Rà, Sety Mer - en - Ptah (4) given life like Rà, he made it [as his monument of his father] ... Atum, (5) lord of the Two lands of Heliopolis, who dwells in the House of [Men - maaᶜt -] Rà . . .

On the wall to the south of this chest is the end of a vertical inscription, which reads :

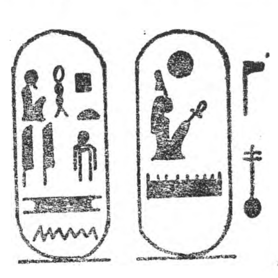
. . . Rᶜ m Nifw wr

«. . . Raᶜ in Nifw - wer »



Chest No 7

This chest was also coloured yellow, and was decorated with two rectangular panels containing scenes executed in red outline. These scenes were identical, but were reversed in direction. They represent the king presenting the image of maa't to Ré - Hor -akhty . Above the king is inscribed.



Above the God is inscribed : ↓→

Rc-Hr-3htj Hrtj ntrc3

« Ra' - Horakhty, the Great God



Between the king and the God is inscribed : ←↑

[rdi' .t] M3c. tn nb. t (sic) M3 ct di' cnh,

«[giving] truth to the lord of truth, given life».



The lower part of this chest is decorated with the traditional «palace-façade» panelling.

On the wall to the south, the end of a vertical inscription reads: ←↓

m Hwt Mn - m,''t - R' R' . . .

«. . . in the House of Men - maact - Rac Rac ... »

The southern end of the wall was occupied by a large scene which only a few traces now remain. It appears to have represented a God seated upon a throne, with a Goddess standing behind him. In front of him were two pedestal offering - tables.



At some time, probably during a late period, a doorway was cut through the eastern wall at this place, to give access, via a stone staircase to the southern -most of the rooms lying to the east of the southern wing of the temple. This work was carefully done, but the fact that the doorway has no lintel, and its opening cuts into the scene, shows that it was a later innovation.

The North-western Room

The north-western room measures 12. 15 m. long, 4. 35 m. wide, and is about 4. om . high, or five courses of masonry.

The Southern Wall

The opening of the doorway occupies the centre of the southern wall. In the centre of the lintel is a single vertical row of inscription, reading : ↓

... Wsir nb 3bdw rdi' [n i n ?]. k ʿnḫ w3s nb snb nb mi' Rʿ

« [Said by] Osiris, the lord of Abydos, [I] give [to] thee all life and prosperity, all health, like Ra, »

To the west may be seen the lower part of a seated figure of Osiris, with Isis standing behind him. At the extreme western end of the lintel is the head of a large figure of the king, facing east. The remainder of this figure occupied the western side of the southern wall.

He appears to be holding the ḫrp - baton  in his

left hand, and a w3s - sceptre  in the right one.

There appears to have been a single vertical inscription in front of him, but it is unreadable.

On the eastern end of the lintel was another representation of Osiris, seated, and facing east. In front of him is a yellow offering- table, of the type surmounted by a bouquet of lotus - flowers. The eastern side of the wall bears a damaged representation of the king, facing west. He carries the mks - staff

 and above and in front of him are four vertical lines of inscription,

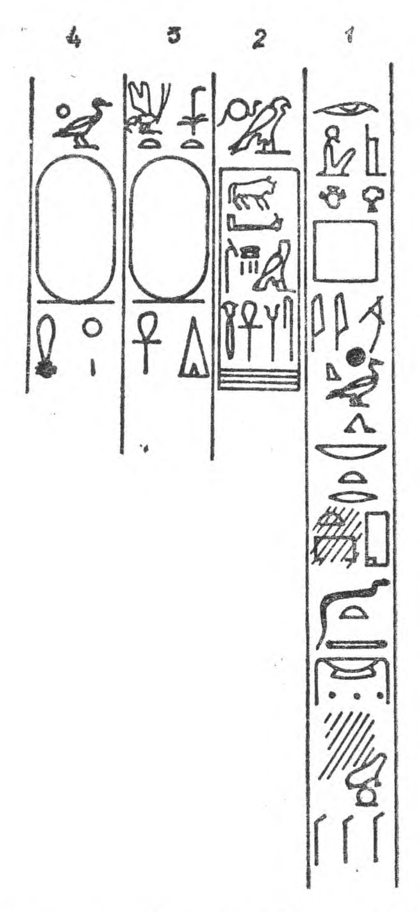
reading: ↙

1. Wsir ḥrj-'ib Ḥwt [Mn-m3ʿt-Rʿ,] mrjj. ʿḳ nbt r ḥwt ḏt (?) nwb ... ḥfnw ḏbʿw.

2. Ḥr K3 nḫt ḫʿ m w3st sʿnḫ T3.wj

3. njswt bi'tj [Mn-m3ct Rc] di' cnh

4. S3 Rc [Stjj-Mrjj-n-Pth] mi, Rc



«(1)Beloved of Osiris, who dwells in the House of [Men - maacte -Rac,] (Note: This line is put first to identify the figure of Osiris upon the lintel but it ought to be read last) « Everything which enters to the temple of Eternity (of) gold ... hundreds of thousands tens of thousands ... » (2) « Horus the strong Bull, Appearing in Thebes, who makes the Two lands to live,(3) the king of Upper and Lower Egypt [Men - maat-Rac], given life, (4) the son of Rac [Sety Mer - en - Ptah], like Ra, .»

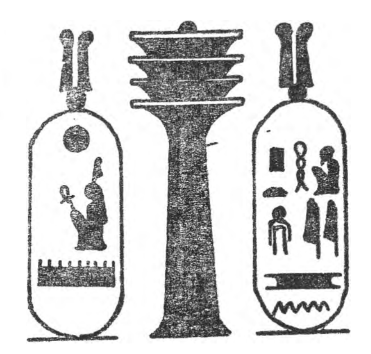
The Eastern Wall

The southern end of the eastern wall is badly defaced. It bears traces of two large figures [king and Thot ?], followed by the representations of seven chests. Between the defaced scene in the first chest are traces of a vertical

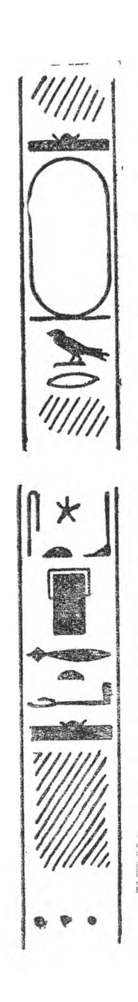
inscription of which all that remains is the group  hntj.

Chest No 1

This representation is damaged, but one may still trace a rectangular panel of red, on which are depicted the two cartouches of Sety I, with the dd-pillar between them :



Above this are two sphinxes, lying , face to face, and between them a vase or basket 🜄 to the north, a damaged vertical inscription reads: ↓→



Chest No. 2

This chest is coloured red, it is shaped like a shrine, and is surmounted by a cavetto cornice, in the centre of which is a sun-disk flanked by uraei. There were four central panels, bearing scenes of the king with various gods, but these are all very badly damaged and only two (on the south) can be identified. The upper one shows the king (facing north) presenting offerings (effaced) to Hor akhty. In the lower scene the God Thot is seated upon the ground facing, writing. No inscriptions are preserved, but on the wall to the north is inscribed ↓→

sb3.t ᶜ3.t .....

«... a great doorway .....»

Chest No . 3

This chest is similar in form to No.1, but is better preserved. Below the sun - disk are two panels showing the king dancing before a divinity. On the northern panel is a vertical inscription, reading ↓→



ij3.t m ḥtp

«Come in peace»



On the southern panel is inscribed :

...n 'Itm « ... of Atum »

Below this are two central panels. In the northern are the king (facing south) presents the figure of Maat to Isis. Above the king is inscribed

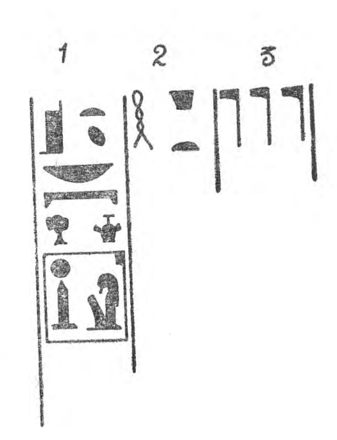
3 2 1



1. nb T3.wj Mn-m3ᶜt Rᶜ
2. [nb] hᶜw Stjj Mrjj - n - Pth
3. Bḥdty

« (1)The Lord of the two lands, Men - maat-Raᶜ, (2)] lord] of Diadems, Sety Men - mery-n - Ptah (3) He of Edfu ».

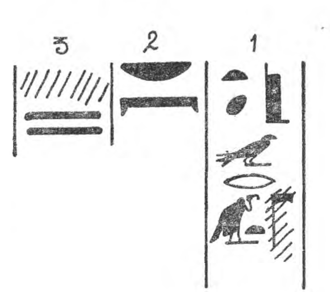
Above Isis is inscribed:



1. 'Ist nb.(t) pt pt ḥrj-'ib Ḥwt Mn - m3ᶜt - Rᶜ
2. ḥnwt
3. ntrw

« (1) Isis, Mistress of Heaven, who dwells in the House of Men - maaᶜt - Rᶜ (2) Mistress of (3) the Gods.»

The scene on the southern panel is the same as that just described, but reversed in direction, and the inscription above Isis reads as follows : ↓←



1. 'Ist wr. t mwt ntr
2. nb.[t] pt
3. [nb.t] T3.wj

« (1) Isis the Great, Mother of [God], (2) Mistress of Heaven, (3) [Mistress of the Two lands.»



On the wall to the north of this chest is inscribed : ↓→

... Sb3.t ^{c}3.t Mn - m3^{c}t - [R^{c}] ...

« ... a great doorway, Men - maa^{c}t,- [Ra^{c}] ... »

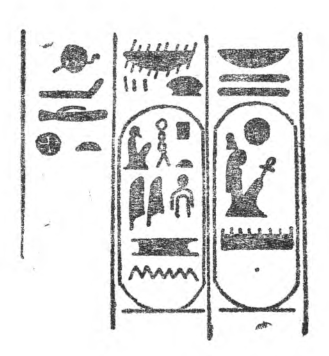
Chest No 4

This chest, coloured yellow to indicate that it was made of gold, is also surmounted by a cornice, in the centre of which is the sun - disk and uraei. Below the cornice are two panels, in each of which is a scene showing the king offering to Osiris; that on the north being badly damaged. Over Osiris, on the southern panel, is inscribed : ↓←



Wsir nb ...

« Osiris, lord of ... »

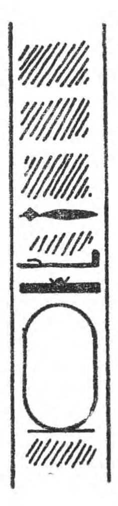


Over the king is inscribed : ↓⟶

« (1) The lord of the two lands Men-ma^{c}at-Raʿ, (2) lord of Diadems, Sety-Mer-en-ptaḥ (3) He of Edfu»

On the wall to the north is inscribed : ↓⟶

[sb',t?] ',' .t ....



1	2	3	4
5	6	7	8
9	10	11	12
13	14	15	16
17	18	19	20

Chest No. 5

The fifth chest is coloured yellow. The upper part is damaged, and the remainder bears rectangular panels containing scenes, all executed in red outline.

1-7 are all effaced.

8 Enough remains to show king (facing north) offering to a god.

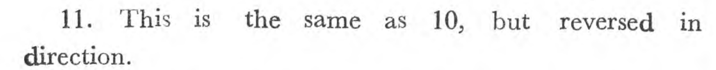
9 The king (facing south) is here offering perfumed ointment to Osiris. Between the king and the god is inscribed : ↓⟵

ir.t mdt 'ir.f di' ‘nh

«Making ointment, that he may make a given life»

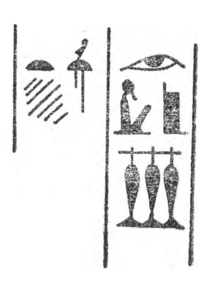


10. Here the king presents perfumed ointment to a god who wears plumes upon his head. (no inscriptions).



11. This is the same as 10, but reversed in direction.

12. The king (facing north) offers perfumed ointment to Osiris. Above the latter is inscribed: ↓←



Wsir ḫnty Imntjw

«Osiris Khenty Amentiu».

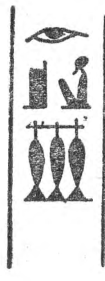


Between the king and the god is inscribed ; ↓←

'ir.t mḏt 'ir.f d'i 'nḫ

« Making perfumed ointment, that he may make a given life.

13. Here the king (facing south) presents wine to Osiris. The god is depicted as a living king, wearing two plumes  upon his head. Above him is inscribed: ↓→



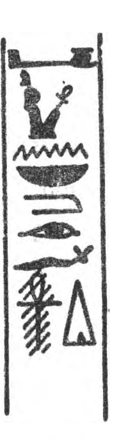
Wsi'r ḫnty

« Osiris khenty »

The space which should have contained the completion of the epithet of Osiris « Amentiw » was ruled, but was left blank.

14. In this scene the king (facing south) presents an image of Maat to Osiris who here also is inscribed as Osiris khenty with the remainder of the epithet uninscribed. Between the king and the god is inscribed: ↓←

ḥnk m3ᶜt n nb m3ᶜt 'ir. f di' ‘nḫ

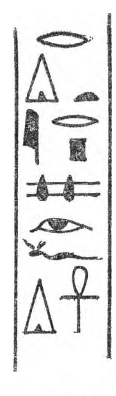


«Presenting Truth to the lord of Truth, that he may make a « given life. »

15. This scene is the same as 14, but is reversed in direction, and is not so well preserved. Of its inscription, all that remains is the named part of the epithet of Osiris: ←

16. This scene is the same as 13, but is reversed in direction, and is better preserved. It shows the king offering wine to Osiris, who is also inscribed simply :

In front of the king is a vertical inscription reading: →



rdi . t 'irp ir.f di' ᶜnḫ

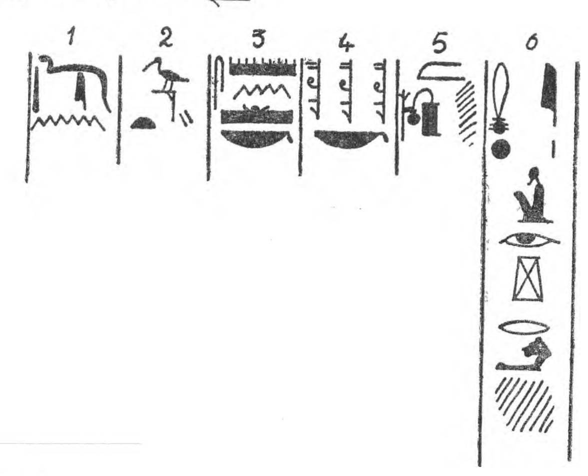
« Giving wine, that he may make a given life».

17. Here we see the god Thot, (facing south) seated upon the ground, writing. The inscriptions are destroyed.

18. In this scene, the king presents offerings to a god who wears the 3tf-crown. No inscriptions are preserved.

19. The king (facing north) presents offerings to a God who wears two plumes upon his head. No isncriptions preserved.

20. This scene is identical with 17 but is better preserved. Above Thot is the following inscription:



1. Dd mdw in
2. Dhwtj
3. smn. k
4. gnwt.k
5. m ssw
6. mi R^{c} 'ir hr h3t ...

« (1) Said by (2) Thot (3) Establish for thee. (4) thy annals (5) in writing (6) like Ra made before ...»

Chest No 6

This chest is also coloured yellow, and bears rectangular panels containing scenes in red outline. The upper part is destroyed.

Scenes, 1 and 2 are completely destroyed.

3. Here remains the lower part of a scene showing the king (facing north) offering perfumed ointment to an

1	2	3	4
5	6	7	8
9	10	11	12

enthroned mummiform god (Osiris?) In front of the king is a vertical inscription that reads: ↓→



[i'r].t mdt 'ir. f di' ᶜnh

«Making perfumed ointment, that he may make a given life».

4. Here the king is presenting offerings to a standing mummiform God.



Between them is the lower part of a vertical inscription reading: ↓→

n 'it.f 'ir.f di' ᶜnh mi Rᶜ

« ... for his father, that he may make a given life. like Raᶜ

5. In this scene the king (facing south) is offering a tray of vases , but the figure of the god to whom he was presenting them, is destroyed.

6. The king here presents offerings to Osiris, above whom is inscribed : ↓→



Wsir [hnty] 'Imntjw,

«Osiris [khnty] Amentiu»

7. The king (facing north) is here also offering to Osiris, above whom is inscribed : ↓→



Wsi' rhnty Imnt.t

« Osiris, First of the west » (sic)

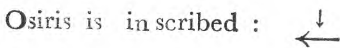
Between Osiris and the king is inscribed : ↓→

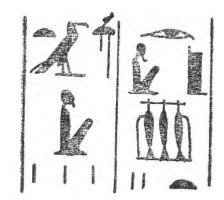


'ir.t "b (?) ir.f di' 'nh

« Making green plant (1) (?) that he may make 'a given life »

8. Here the king offers a tray of cups of the type ▽ 'wi or hnt. Above Osiris is inscribed : ↓←





Wsi'r hntj Imntjw

« Osiris Khenty - Amentiu »

and between him and the king: ↓→



hnk m dbh htp 'ir. f di' nh

« Presenting the requisite offerings, that he may make a given life».

9. This scene shows the god Thot seated upon the ground, (facing south) and writing. Above him are six vertical rows of inscription, which read : ↓←

(1) *For "b.t, see WB. I .* 176,9.



1. D̲d 'in, Dḥwtj
2. nb Ḫmnw
3. wd̲ n. k...
4. m rnpwt nst
5. Gb ḫ3.t (?)
6. 'Itm gr st- 'ib n... k mi' R' d̲t

1. «Words to be said by Thot 2. lord of Hermopolis: 3. I order for thee... 4. of years, the throne, of 5. Geb, the office (?) of 6. Atum, moreover, the affection of ... thee like Ra forever. »

10. This scene represents the king (facing south) presenting offerings to Osiris, but the inscriptions are destroyed.

11. This scene is the same as 10, but reversed in direction, and 12 is the same as 9, but also reversed in direction, and is very badly damaged.

Chest No .7

This chest was also coloured yellow. It is very badly damaged, and only one scene, showing the king offering to Osiris, is preserved.

To the north of the seventh chest comes the break in the wall caused by the cutting of a doorway in later times, to communicate with the north-eastern room. At the northern end of the wall was a large scene, of which only a pair of feet (of a Goddess ?) remains.

The Northern Wall

The northern wall is denuded down to one course of masonry, and one block of the second course. There are no traces of decoration.

The western Wall

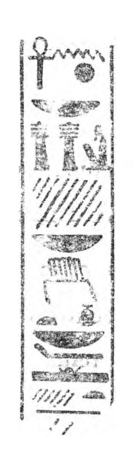
The scenes on the western wall were apparently never finished, and many of them consist only of outline drawings in red. At the extreme northern end of the wall may be seen traces of the figure of a goddess (facing south), and before her, a vertical inscription, reading: ↓→



... ms.wt shtp-'ib n Wsi'r ...

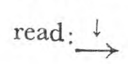
« ... the children, pacifying the heart of Osiris»

Next comes a figure of the God Nun (facing south) and behind him the fan. In front of him is inscribed: ↓→

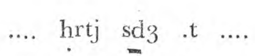


sic

« ... all life, all stability [all health] all joy ...

Next come four more goddesses, all of whom face south. In front of each was a vertical line of inscription, but of these, all that can now be read are a few signs in front of the third figure, which read: 





« ... travelling pass by ... »

Now came a large scene, of which all that remains are the feet and legs of a goddess, standing behind a God. The latter is seated upon a throne, apparently placed under a golden canopy, as a yellow pole seems to indicate. In front of the god are displayed a number of precious golden objects, among which may be recognised a kneeling statuette of a king, holding a vase (?), and three large vases, each of which has a lid shaped like a hawk's head surmounted by a large solar - disk. To the south was a large figure of the king (facing north) and behind him the god Thot? and part of a vertical inscription, reading : ↓←



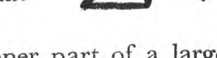
... pt s3 - R^c [Stjj Mrjj -.n Pth] .... nb

« .... heaven, the son of Ra' [Sety Mer Mer-en-Ptah] .. Lord.

THE NORTH-EASTERN ROOM

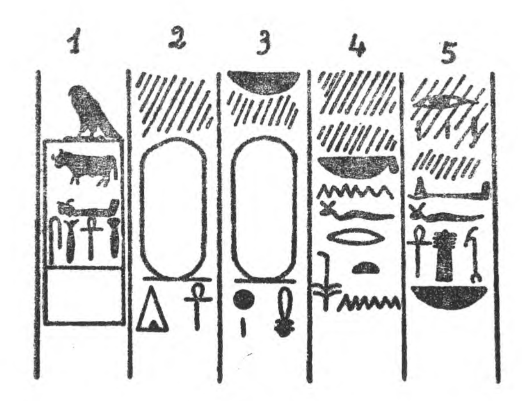
The north - eastern room measures 12.15 m. long, and 4.35 m. wide . Its walls have a maximum height of five courses, or 3.85 m .

The Southern Wall

The centre of the southern wall is occupied by the doorway communicating with the hall. The lintel of this doorway bears traces of the lower part of a painted scene. On the eastern end may be seen a yellow (gold) offering-table, of the pedestal type , which is standing before a god. The latter s seated upon a throne which rests upon the symbol of Maat  .

On the western end of the lintel was apparently the upper part of a large ifigure of the king, above whom is inscribed :

1. Hr K3 nht s'nh T3.wj
2. ... [Mn - m3 't R'] di' ^{c}nh
3. [h'w Stj Mrjj n-Pth] mi R^c
4. .... k n.f r njswt
5. .... 'ir.w ... rdi3f 'nh dd w3s nb.



1. «Horus, the Strong Bull, who - Makes - the - Two - lands - to - live)
2. ... [Men - maa‘t - Rà], given life,
3. The lord [of Diadems, Sety Mer - en - Ptaḥ], like Ra
4. ...... of him, according as the King.
5. ...... forms (?), ... grant him all life, stability and prosperity.

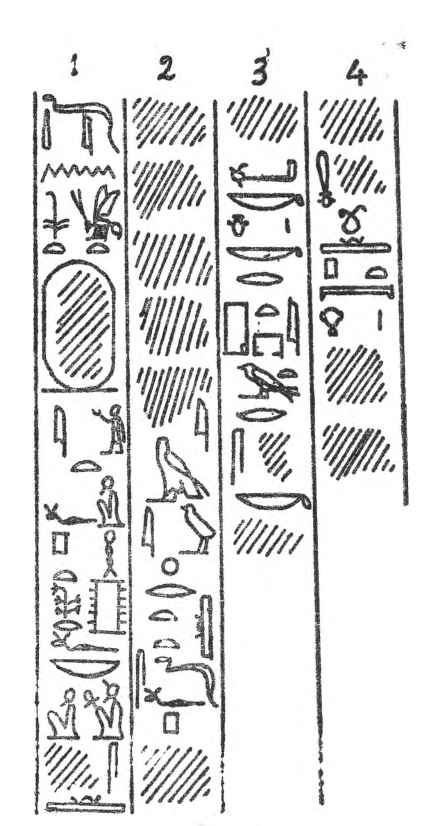
The king was standing in an attitude of declamation, and in front of him were four vertical lines of inscription, of which only very faint traces can now be seen; these read: ↓←

1. Ḏd mdw ’in njswt bi’tj [Mn - m3‘t - R^c] itf.i Ptḥ Rsj - ’Inb . f nb.’i, ... s

2. ......’imj ’iw, h̭r.tt sḏf p .....

3. di’ k i’b. k r ḥwt.’i wrt.s ... k ... [m nb nb (?) t3 nb smn]

4. ... mi’ rwd pt ḥr ....



«(1) Said by the King of Upper and Lower Egypt, [Men - maa^ct - Ra^c] O my Father Ptah, south-of-His-Wall, my lord ... (2) within. It is belonging to himself, this (?).... (3) ... thee thy heart concerning my great temple .. thee [as lord of every land, established] (4) like the vigour of heaven upon..».

On the eastern side of the southern wall was another large figure of the king, facing ⟶ He raises his right hand in a gesture of declamation, and holds a long staff

of the type in his left one. In front of him, a

single verrtical line of inscription reads ↓←



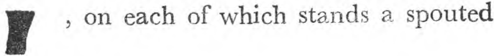
‘ḳ r .... n Ptḥ Nb - M3^ct ḥrj- ’ib

Ḥwt [Mn - m3 ^ct-R^c] m ḥd nwb ntt nb ḏmd-m ....

«.... enters to the ... of Pth, lord of Truth, who dwells in the House of [Men - maa‘t - R‘]. of silver, gold, since all are united in ....»

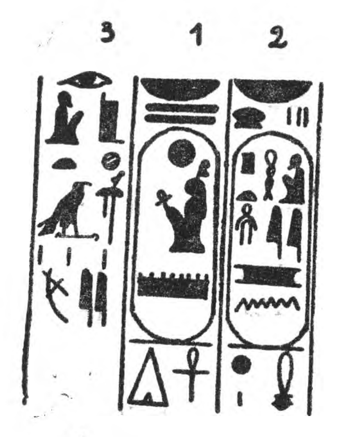
The Eastern wall

The southern end of the eastern wall is occupied by the remains of a painted scene, depicting a god and the king standing and facing ⟵ in front of two

offering-tables of the pedestal type  , on each of which stands a spouted

libation vase. The stands and vases are coloured yellow to indicate that they were made of gold, and on each of the latter is a rectangular panel, drawn in red outline, and bearing three lines of vertical inscriptions, below the sign of

heaven • Those on the vase nearest to the king read:



sic

1. Nb T3.wj Mn - m3ʿt - Rʿ di' ꜥnḫ

   « Lord of the Two lands, Men-maaʿt-Ràʿ given life»

2. Nb ḫꜥw Stjj Mrjj - n - Ptḥ mi' Rʿ

   « Lord of Diadems, Sety Mer - en - Ptaḥ, like Ra»

3. Wsir Ḫnty-Imntjw mrjj.

   « Beloved of Osiris Khenty - Amentiu »

3 1 2

sic

On the second vase is inscribed :

1. Nb T3.wj Mn - m3 ꜥt - Rꜥ di' ꜥnḫ

   « Lord of the Two lands, Men - maaꜥt - Raꜥ given life»

2. Nb ḫʿw Stjj Mrjj - n - Ptḥ mi' Rꜥ

   « Lord of Diadems, Sety Mer - en - Ptaḥ, like Raꜥ »

3. Imn - Rꜥ Nb nswt T3.wj mrjj

   « Beloved of Amon - Raꜥ, Lord of the Thrones of the Two lands».

Above the vases was a horizontal inscription, of which only the following signs can now be seen : ⟶

, ḥtʿ ... r ḫrp mnw ...

« .... for undertaking monuments .... »

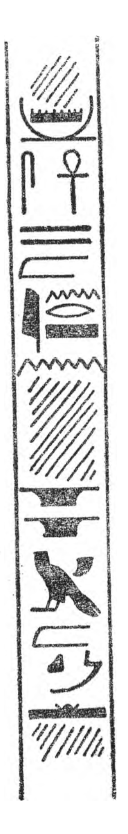
The large figure of the god, who stands behind the king, looks a head, but he is probably Thoṭ. In front of him a vertical line of inscription reads: ↓←



.... ḫrp. f n.k mnw ʿš3 wr. t rdi'-k ʿnḫ ḏd w3s dt m... ʿnḫ ...

«...he undertakes for thee many great monuments;, grant thee (to him) life, stability, and prosperity eternally with ... life ....»

Following this scene come the representations of eight large, decorated chests.



Between the first of these chest and the two offering tables is a vertical line of inscription, which reads: ↓→

... Mn - [m3ʿt - Rʿ] sʿnḫ T3. wj m inr n ... ʿ3-wj m bi3, m ḳm3.

« .... Men - [maaʿt - Raʿ], who - makes - the - two-lands - to - live, of ... stone .... two door - leaves of copper, fashioned.»

The First Chest

The representation of this chest is unfinished; it is coloured red and yellow, and seems to have been made of wood, with a central panel of engraved gold. To the left was a single vertical line of inscription, of which the remaining sign read.

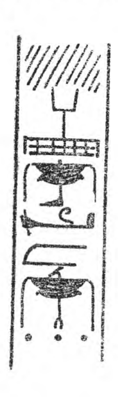


... t ‘3.wj m bi3, m km3

« .... two door-leaves of copper, fashioned. »

The Second Chest

The second chest, so for as it is preserved, is coloured red, indicating that it was made of wood.



To the left is a vertical text, reading : ↓→

.... T_3-wr nbiw m d‘m

«.... a standard of Abydos, gilded with gold. »

The Third Chest

The third chest is coloured yellow, and was decorated with scenes and inscri--ptions in red outline, indicating that it was made of engraved gold. The pedestal upon which it rests is painted white, with wavy bands of light red and yellow, to imitate banded alabaster. The scenes upon it have disappeared but on the lower right - hand side are the remains of a horizontal inscription, reading:



(1) . . . .

(2) it.f Wsir ir.t n sb3.w

(3) ḏ ‘m . . . pr wr n . . . pt n šsmj.f

1. . . . .
2. . . . . [his father] Osiris. making for him doorways.
3. Fine gold . . . . the Per - wer chapel ⌈of . . . . heaven for⌉ his divine form . . . .

The Fourth Chest

The fourth chest is also coloured red, with its scenes and inscriptions in red outline, and its pedestal is coloured to represent alabaster. In the central panels are the lower parts of two scenes, ⌈showing ⌈the ⌊king in the ⌈presence of a male diety. To the right are the remains of three horizontal lines of inscription, reading: ⟶





3

(1) ‘nḫ ntr [nfr] . . . .

(2) ir n.f m mnw. f [n] Wsir . . . .

(3) m ḏ‘m , m. . . pr - wr ns r ntrj šsm w‘i3

1. « Live the [good god] . . . . »
2. « he made it as his monument [for] Osiris . . . . . .
3. «Of fine gold, of . . . . the Per - wer chapel for . . . . ⌈divine image for the sacred boat . . . . »

On the left - hand side are also three horizontal lines of inscription, which read: ⟵



1. ... [nb] t3.wj nb hᶜw Mn - mᶜ3 t- R' Hk3 - W3st.t di ᶜnh mi Rᶜ

2. Ir n.f m mnw.f n it.f Wsir ir.t n.f hwt

3. N hh m rnp.wt n ssm.jw ntrj imj.w 3bdw

« 1..... the] lord of the two lands, lord of Diadems, Men - maaᶜt - Raᶜ Ruler of Thebes, given life like Ra, ; 2 he made it as his monument for his father Osiris, making for him a temple 3 for millions of years, for the divine forms which are in Abydos. »

The inscription on the wall to the left of this chest is destroyed.

The Fifth Chest

The fifth chest is also coloured yellow, and bears the lower parts of two scenes, showing the king adoring Osiris the spaces for two horizontal inscriptions of three lines each, have been marked out, but the signs were never written. To the left of the chest was a vertical inscription, but only the terminating signs

 dᶜm "fine gold," now remain.

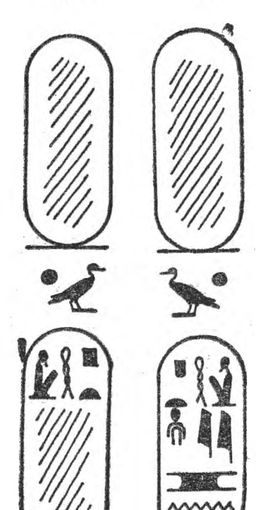
The Sixth Chest

The sixth chest is similar to the fifth, but the god adored by the king, in its scenes, was not Osiris. The spaces for the inscriptions were marked out, but the text were never inscribed.

The Seventh Chest

The seventh chest is also coloured yellow. Only the extreme lower part is preseved, and this shows no traces of any scenes. Near its right and left are the ends of two similar vertical inscriptions, which read:

Right Left



Mn - [m3ᶜt - Rᶜ] s3 - Rᶜ Stjj mrjj -n - Pth di ᶜnh,

« .... Men - [maaᶜt - Raᶜ], the Son of Raᶜ Sety Mer - en - Ptah, given life »

The Eighth Chest

The eighth chest is very badly damaged. It was also coloured yellow, and bears part of a vertical text, reading:—



.... [Stjj] Mrjj - n [Ptḥ] Ptḥ nb M3^{c}t mrjj

« .... [Sety) Mer - en - [Ptaḥ], Lord of Truth, beloved of Ptaḥ

Near the end of the wall a single block of stone from the third course of masonary, bears the lower parts of two pedestal offering - tables; they are coloured yellow. Beyond this, the wall is denuded down to its lower, uninscribed courses.

The Northern Wall

The northern wall is also denuded down to the two lower, undecorated courses of masonary. However, yellow stains on these blocks seems to be from paint washed down from representations of golden chests on the now vanished upper part of the wall.

The Western Wall

The scenes on this wall are in a very bad condition partly due to the fading of their colours, and partly to the fact that the upper courses of the wall are missing. At the extreme northern end the wall consists of only two courses. From the northern corner, a doorway has been opened at some later time, to communicate with the north - western room. Immediately to the south of this doorway is a scene showing the king standing before a goddess. The latter seems to be seated within a yellow (golden) shrine . To the left is a similar scene, but here the enthroned deity is a God.

The next scene to the left is on a larger scale, but un fortunately is very badly effaced. All that can be seen are the legs and feet of a Goddess standing beside an elaborately patterned throne, (?) which rests upon a platform with a cavetto cornice. The southern end of the wall is preserved to a greater height, but is defaced by smoke blackening. There may be seen two very badly representation of golden harps, similar to those on the western wall of the south - western room. To the left of these was a large figure of the King.

Conclusions

What was the purpose of this complex of rooms ? We have already mentioned the problem of the position of the original doorway, but there are other points

that are not at all clear. From the paintings on the walls we should assume that these rooms contained a number of large chests, of wood and sheet gold, beautifully decorated, and also a quantity of precious objects of gold. But the latter were not stored in the chests. The inscriptions concerning the chests mention, in some cases, objects which could not possibly have been kept in such a receptacle, such as « a great gateway», (twice - south - west room, east wall), «. . . of stone, with door - leaves of copper, » (twice, north - east room, east wall) « . . . . . of granite, with door - leaves of copper, fashioned with figures of gold » (south - west room, east wall). These sound like large doorways or shrines, more likely the former, and it is perhaps the specifications for these, written on rolls of papyri, that were stored in the chests. We know from the famous stela of king Neferhotep (1) that such records of specifications were kept in the temple libraries. There are also two mentions of the kings annals « established in writing » (south - east room, east wall, chest No. 6 and north-west room, east wall, chest No. 5). This again suggests that the chests contained papyri. Moreover, the God Thot is prominent in the scenes on the walls. Taking the chests as evidence, one would suggest that these five rooms were the temple library, or more accurately, the archives. But we have also to consider these inscriptions which definitely refer to "the treasury of this temple"(2) plus the representation of golden objects in four of the rooms. These would suggest that we have here the treasury of the temple. But is it likely that the treasury and the archives would be housed in the same rooms ? One is tempted to think of the two superimposed « blind-rooms » at the north - western end of the temple, and to wonder whether the same might be the case here. But tentative soundages made in the floors of the north-eastern and south - eastern rooms do not seem to show that a lower room existed here. But this cannot be definitely proved unless a thorough investigation is made underneath all five rooms.

It may be possible that these rooms were also the archives of the treasury as well, and that the actual treasury was in the northern « blind rooms », or in some place as yet undiscovered. But again, the inscriptions on and beside the chests do not seem to indicate this. We know from the endowments made by Sety I that this temple was a very wealthy one, and this wealth, much of it gold in bullion, must have been stored in some secure place . When we can discover the secret of the original doorway to this complex of rooms, perhaps then we mey solve the puzzle of the whereabouts of the treasury.

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1 — *Breasted, Ancient records, vol I p.*332 *ff.*

2 — *South-west room (twice) on lintel and north wall, south east room, north wall, (east side).*

THE EXCAVATIONS OF ABU BELLOU'S MOUND, STARTED, JANUARY 1979,

BY

ABDEL HAFEEZ ᶜABDEL AAL

The excavations in the Region of Abu Bellou in Boheirah Province began in January 1970 under my supervision, and with the help of my assistants(1).

Work has lasted so far about 13 months, and I had a great honour to lead such a self contained mission for digging in that region which is of a paramount Archaeological importance(2). From the very start of the work, the digging unveiled a vast Greek cemetery dating the Greek era in Egypt. The work formed a long narrow trench extending approximately for three kilometres going from north to south just from kelometer 8,800 to Kl, 6,000 (Fig. 1). The whole area has been destroyed and plundered by the sabakhin for a long time especially from north of tell and the tell itself Only the southern part of the area was partially spread and it was the pro ductive part of my excavations comming from the western side of the southern part of the Necropolis To the eastern side of the tell, the expansion of the reclaimed area in order to supply the peasants of the village of El Tarrana with lands, makes it also diffecult for any methodical excavations. The southern part of the necropolis has unveiled about one thousand tombs beside 498 buriats found in the debris between the burials. [Pl. 1].

---

1. Many thanks to my assistants :
   (a) Zahy Hawas (Archaeologist).
   (b) Lotfy Farid (Assistant archaeologist)
   (c) Sayd Abdul Hamid (Drawer).
   (d) Hamed Ibrahim (Chief Rayés).
   (e) Abdel wahab Hamed (Rayis).
   (f) Abdul Aziz El tayeb (Rayis).
   (g) Mohamed Yasin. (Restorer).
   (h) M. Risk — abul elasharawy (Photographers).

2. Some other excavations were done before in that Region by :
   (a) M.cc. Edgar (see Annales du Service 1906. VIII. P 143 (tombs at Abu Bellou).
   (b) M.cc. Edgar (see Annales du Service 1913 — P 281 (Kom Abu Bellou).
   (c) E Naville (The Egypt exploration fund, The Mound of Jews 1887.
   (d) F. Griffith (Season 1887 -- 1889) Minor exploration (P. 60).
   (e) Hakim Abou Seif (Annales du service XXIV).
   (f) Ahmed Said Hindy.
   (g) Shafic Farid (Annales du Service LXI).

The Tombs

The tombs were of the usual type found in the Kom. They were built of mudbricks. Their arrangement followed no regular Plan. [Pl. II.A]. Some of them were located in three strata at a depth of about seven metres. [Pl.II.B]. Each tomb has an arched niche, usually at the eastern side, and against the niche the stelae were placed. Another group were found between the debris of the built tombs. Many tombs are of large sizes which are square or oblong in shape. [Pt. III. A]. Those are considered as tombs for group burials and they contain several burials of a single family. Among the tombs of the cemetery we find tombs painted with coloured gypsum on which are different colours of different scenes. [Pl. III. B-C]. These tombs mostly indicate the wealth of the deceased. It is interesting to note the various shapes and sizes of these tombs [Pl. IV]. Some are barrel vaulted, Pyramidical, actogonal, square and oblong. As for the general formation of the tomb it has taken the different forms of which we have already spoken. Before the tomb itself stands an offering table, oblong shape, and made of mud bricks. In the facade of these tombs, we find openings mostly from the top. Most of these openings facing the east, but few face either towards the north, south and towards west. (PI.V.A.B.). Inside these openings we found epitaphs of limestone (P1.VI.A—) oblong or square in shape or formless. These epitaphs are decorated by high or bas reliefs. Some were found beside the burial itself. (Pl. VI.B)

They represent a man or a woman or both leaning on a matress on top of a couch and wearing a himation with a shall on top of it reclining with the left hand placed on two cushions, while the right hand stretching forward holding a cup, in front of it usually the Jacal Anubis, the god of the cemetery sitting upon a rester. Under the couch is found an offering table on which there are one plate, utensii and a bundle of stalks, plants or flowers.

Below the table, there are Greek writings, which contain the name of the deceased, his titles, his age and date of his death, sometimes prays of him [Pl. VII. A.B]. In some other epitaphs we see the deceased leaning on a mattress on top of a couch with his himation and shall and a person standing or sitting beside him raising his hands in a praying attitude. [Pl. VIII.A.B]. On other epitaphs there are two persons standing by one or both sides of the leaning deceased who is alone or sometimes both he and his wife [Pt. IX.A.B.C.] In a great number of epitaphs we see the deceased standing alone or a boy (perhaps his son) also standing beside him; both of them raising their hands praying [Pl. X.A.B]. Besides there are other epitaphs unique of its kind. These have not been known before and nothing of such a kind has been discovered in any other region. These we can mention in photos, [Pl. XI — XII](2).

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1. A kind of dress to be put on shoulders.
2. Fifty Eight epitaphs of my excavations were published by (L'Institut Francais D'archeologie orientale 1978. Nouvelles steles de Kom Abu Bellou.

After the demolition of the tomb, we find underneath it, the deceased as skeleton of a man with his head to the west and his feet to the east and his arms close to his sides or placed over the chest or lap [Pl. XIII.]. Some of the burials are on the surface of the ground and some others were in a depth of between **160 cm** and **200 cm**. In the left hand of the deceased we find a bronze coin or more and number of coins beside his head, and this we find also in the burials devoted to women. (PL. XIV.A). From the found coins two are very unique. The first coin belongs to the regin of Oueen (Cleopatra (Pl. XIV. B). It is described by Dr. Abdul Mohsen El Khashab as so :

Cleopatra VII. 47 - 48 B.C (Ptolemaic Coin). 1st Cen.

Obverse	Reverse
Bust of Cleopatra VII R. diademed	AE O , TP Eagle standing left on thunderbolt (left) to L double Cornocopiae to - R effaced Date effaced

The second coin has the name of Cornilia Salonina,(1) (Pl. XIV.E.). It is described by Dr. El Khashab as so :

Obverse	Reverse
Kopnhai [ACA] Awn INA (CEB) Bust of Salonina (wife of Gatienus) to right.	CIAAV ... (effaced) Tyche standing faring, head to left, holds rudder & cornocopiae. (date effaced) A rare coin — very important discovery.

Coins in the hand of the dead indicates that it was put so in order to give it to the ferry man who was supposed to ferry him across the styx(2). If the skeleton is of a deceased woman, we find her wearing bracelets of bronze or glass, about which we shall speak later in detail, to show the importance of the glass bracelets (PL. XV).Hanging from the ears of the deceased woman we also find ear rings of gold from which a hanger is hanging (PI. XVI.A.). This is also made of gold, and sometimes at its edge is fixed a glass ball [XVI. B]. around her fingers are found brass or bronze rings. On the breast we find

1. The London Museum has only two similar coins (as Dr. Khashab mentioned).
2. Styx is the name of the river encompassing Hades in Greek Mythology.

necklaces of Crystal, Amythyst and other precious stones [Pl. XVII.]. In the eyes of the deceased, we find thin layers of gold indicating the eye ball, and on the lips and chest thin layers representing a scarab covered with thin layers of gold(1). [Pl. XVIII.]. Between these golden finds, a small golden disk with head of Medusa.(2)

Among these tombs and underneath them we find skeletons covered with gypsum heaped on top of the dead body. **(Pl. XIX).**

—The Little Finds discovered beside the Deceahed.—

A great variety of pottery vessels with various types and dimentions were found. Some of which are oval and tapering down-wards and bent inwards in the middle. The beauty of these pottery is clearly shown in a unique utensil made of red polished pottery on which are represented lengthwise decorations of black and yellow colours **(Pl. XX).** Some others were found beside the dead such as : Different plates **[Pl. XXI.],** Decorated jugs **[Pl. XXII].** utensils **[Pl. XXIII].** Amphoras **[Pl. XXIV].** Amulets. Terra-Cotta, Statuettes and Ushaptys; some of which are inscribed with paragraphs from the book of the dead **[Pl. XXV].** Also oil lamps were found of white and red pottery with various scenes [Pl. XXVI]. Among all these finds, there were ointment and kohl - pots, sencers, vases, grinding plates and pots; they are all made out of alabaster. **(Pl. XX VII).**

— The Glass Finds —

In fact, these excavations are veryrich with its unique glass finds, especially the polished glass. No similarfinds have ever been found in many of the excavations made in Egypt.

The Glass discovered is distinguished for its polishing and its suberb geometrical decorations. This cause to say that the Greek had in fact equalled the ancient Egyptians in many respects, and his replicas monuments are not less in its excellence and beauty than the mounuments of the Ancient Egyptians. These unique glass finds are found represented as follows :

— Glass and Bronze bracelets. —

These were in different shapes and sizes, Some of which are small and vice versa. They take beautiful decorative shapes, and in colour mostly gleaming dark black. Its beautiful gleaming brightness make that who looks at, cannot imagine that these bracelets are so old. It is remarkable for its finish and beauty of its sight. These bracelets are found round women's wrists of the skeleton after it was cleared. The greatest diameter of these bracelets reaches (9 cm) and the smallest (5 cm) **(Pl. XV).**

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1. Some golden layers were found covering the female organ.

2. It is kept in the Egyptian Meseum Under (J. 91890) recent aquisitions. **P. 44 S.4 Pup. Right.**

— A gold belt bucele with relief of the head of the Greek mythological ereature midusa.

Glass Bottles

Of these bottles about ninety were discovered. Some of them are of small size where others were of big sizes. It has base and a slim long neck ending with an opening of a wide mouth.

Its colour is dark. This means that it is very good glass, and not easily broken. The greatest height of the bottles, ranges between (20 cm) and (10 cm) **(PL XXVIII-A B.C)**

A JUG

There was also found a small coloured Jug (ewer) of polished glass with a long neck, loosing one of its two handles. It has a wide mouth and tapering downward and a bottom which is a little projection also downward. From the top of the mouth to the centre is a bundle and on the surface of the Jug are round lines pointed in black and Yellow and also plant decorations representing leaves of palm-trees in splended decorative manner pointed in black and yellow are as high as (9 cm). This Jug is remarkable for its glittering glass which is so beautiful to eyesight and indicates the excellent and beauty of Greek manufacture. It is (16 cm x 7 cm)....... **(Pl. XXVIII-D).**

Necklaces

These we find round the neck of the skeliton of the deceaseds woman with length, ranging between (14 cm-20 cm). They consist of glass balls, of faince, round and oblong, as well as square in different colours, green, red or black beside other kinds of precious stones, such as quartz, amathyst, lopis lazoli and others, **(See Pl. XVII).** These kinds give sometimes beautiful gleaming brightness.

Our excavations mission has confirmed the importance of the Town and its great fame during the third century B.C.

This was confirmed by the discovery of several ancient Egyptian Gods in this region. Here were discovered statues of Tauris (Godess of birth giving. Isis suckling her infant Horus. Khnum (God of fertility. Anubis (God of the cemetery). Harpocrates (one of the Alexandrian Trinity), beside a statue of Bes (God of pleasure), and Sarapis. These are just the Gods and Goddesses whose statues were found in numbers **(PL. XXIX).**

Besides that, once there was a big Roman temple with marble columns of Corinthian style and also of lotus plant shape. many marble blocks(1) of this temple as well as four column crowns **(PL. XXX-A).** Two bronze sistrums were found, not beside or inside any burial, but generally in the sand, somewhat far from the tombs. They were once, perhaps, from between the acquisitions of the Roman temple. **(Pl. XXX. B).**

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(1) The marble blocks are still in situ, but all are damaged.

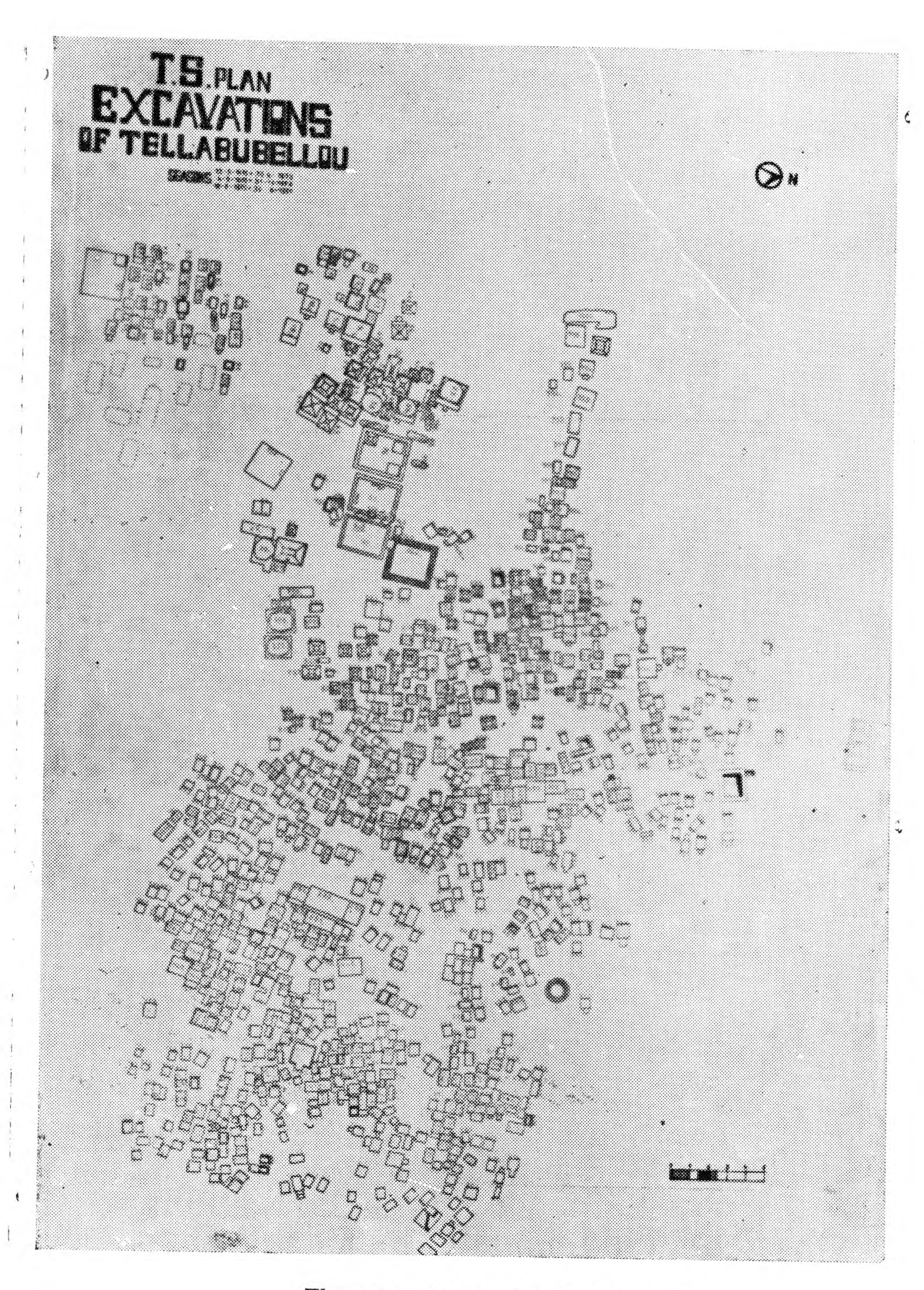
Beside this temple we excavated the rest parts of a Roman bath dating to the Roman era ; this consists of a furnace for heating water beside a water basin near a deep well with its narrow canal and the resting room. **(PL. XXXI)** & **(Fig. II).**

Conclusion

This is Just a simple survey about some things discovered in the excavations. The pictures published will help in understanding the subject in view.

It is hoped that we have been able to give these excavations its appropriate deserves in this hurried report, as we could not in fact cover all the finds in this very condensed and rather short report, but we need volumes that can cover this ancient and Greek heritage together with pointing out mutual influence of both civilisations. The basic aim of writing this simple summary is to give a quick idea about the progress of the excavations and things found, which enabled us to regard Abu Bellou as a great town attained a great fame during the third century B.C. What the mission excavated confirmed what has been said by Strabo, the Greek Geographer, historian and traveller in his entitled "Geography" **(BK. XVIII)** in 3rd. Cen. B.C. Abu Bellou was placed before Thebes itself.

ᶜABDEL HAFEEZ ᶜABDEL ᶜAAL



The excavated tombs of Tell Abubellou



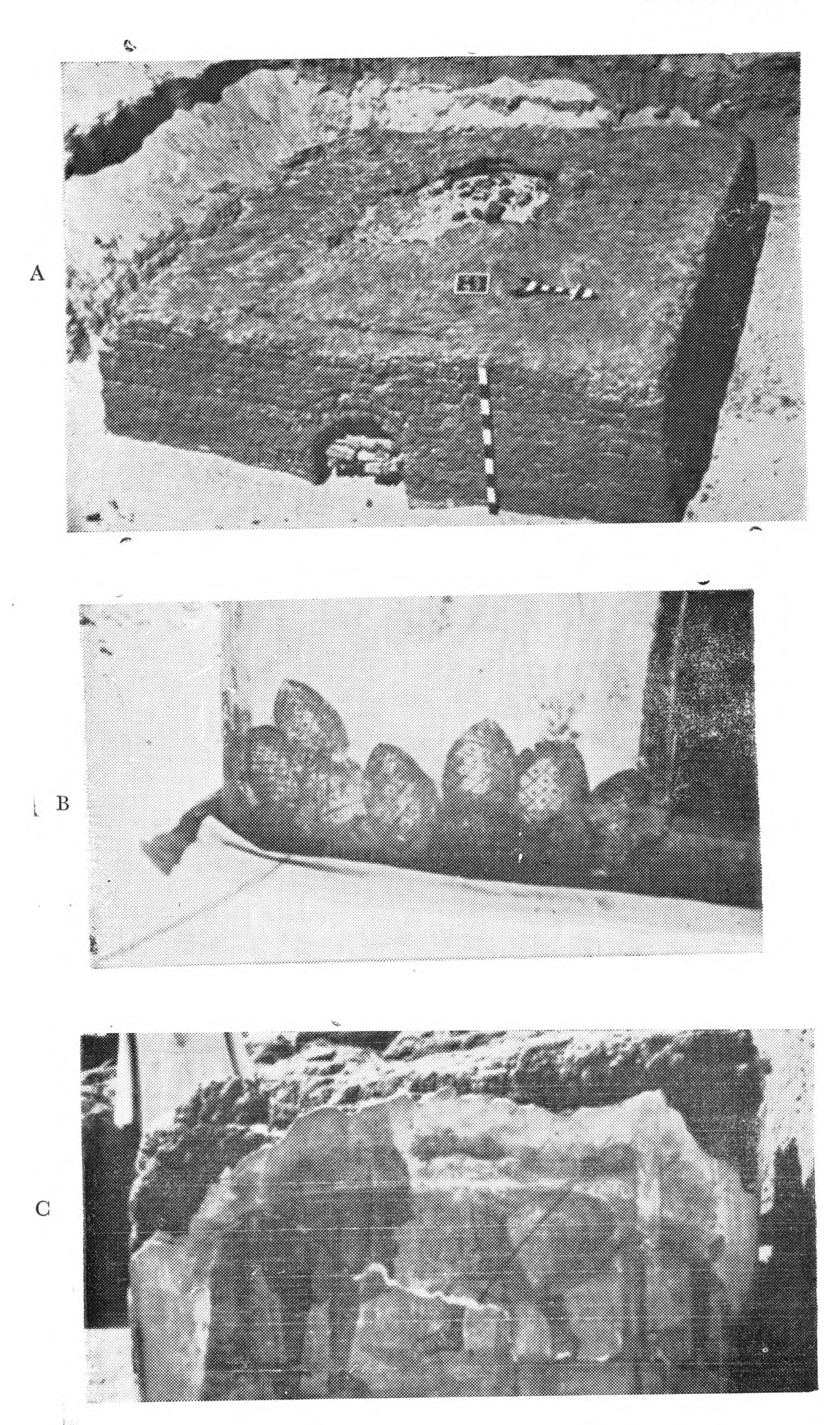
A

The arrangement of the tombs followed no regular plan.



B

Some of the tombs were located in three strata at a depth of about seven metres.

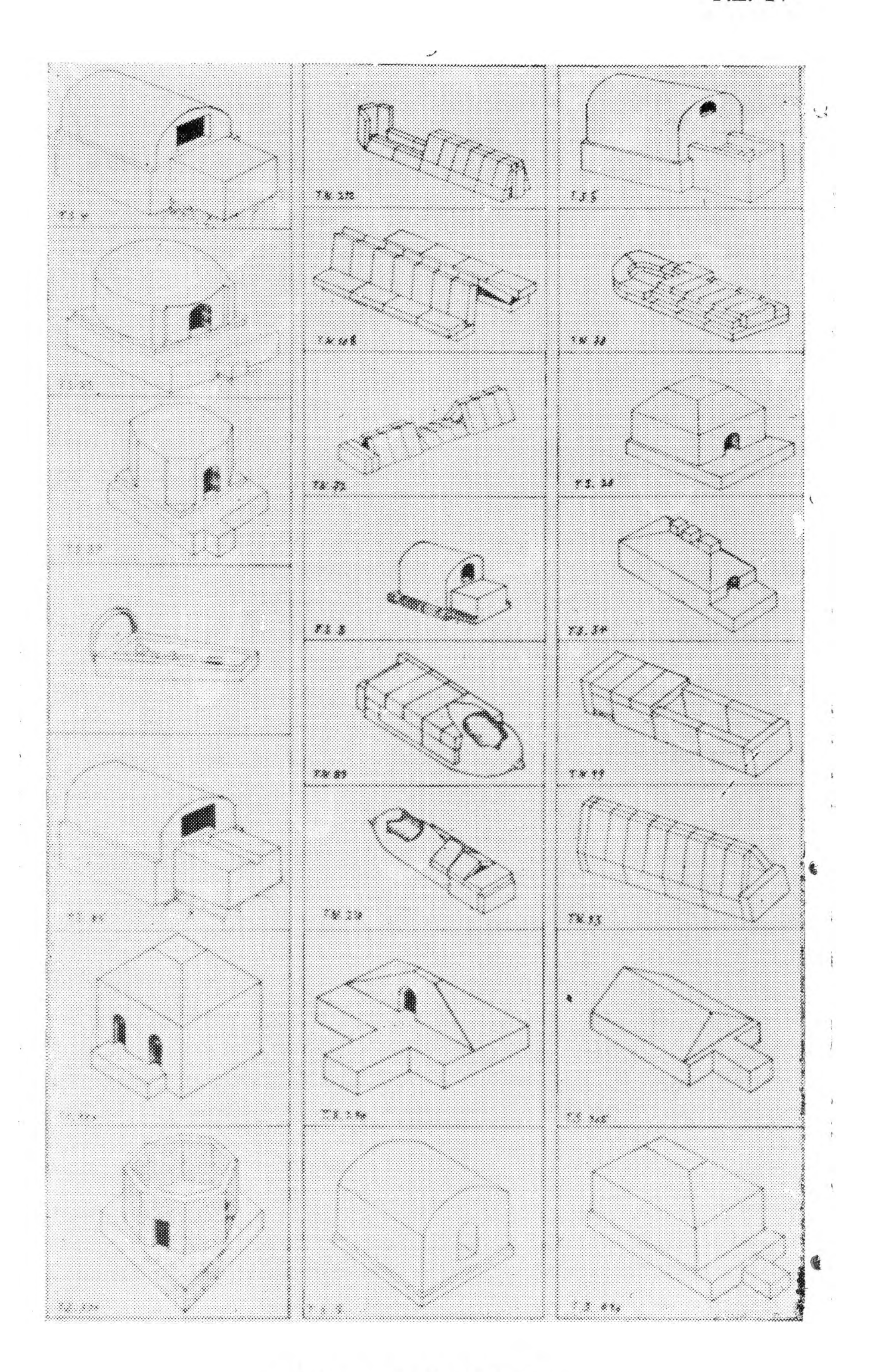

A

B

C

Painted tombs

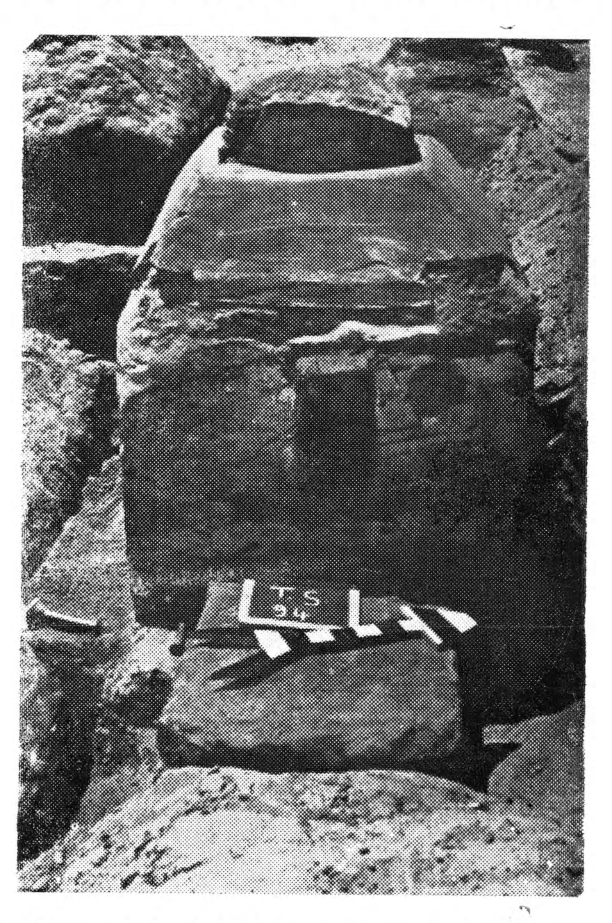
P.L. IV



Different kinds of tombs.



A.
A tomb with an offering table and a niche facing the east.

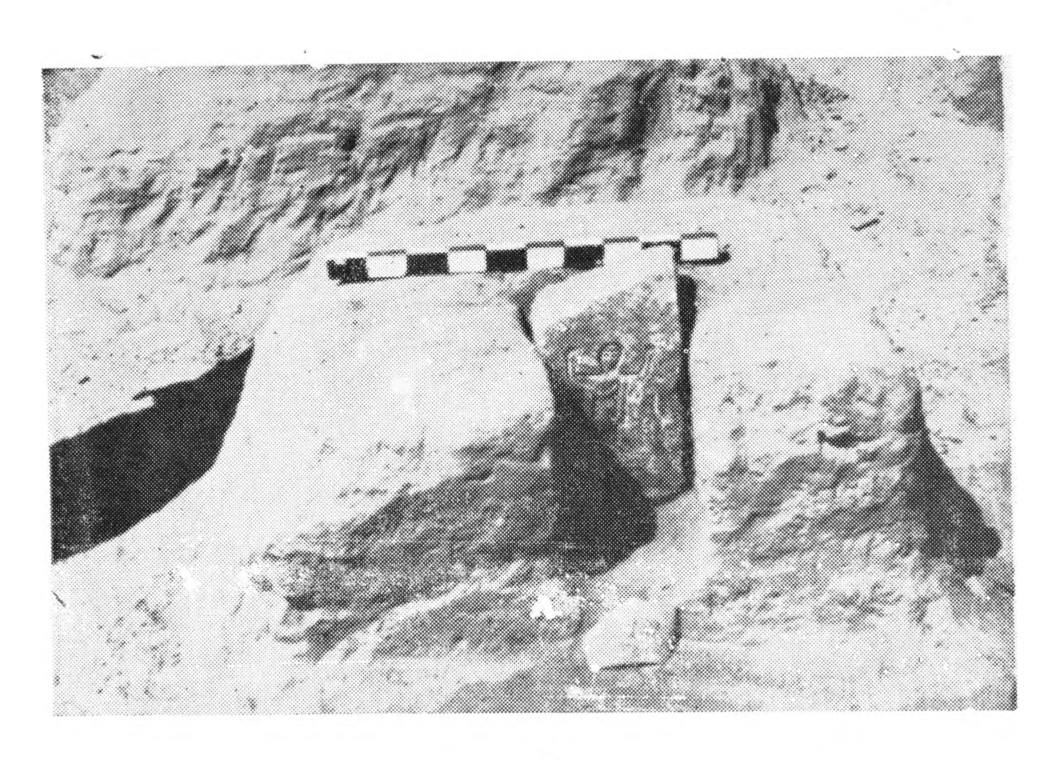


B.

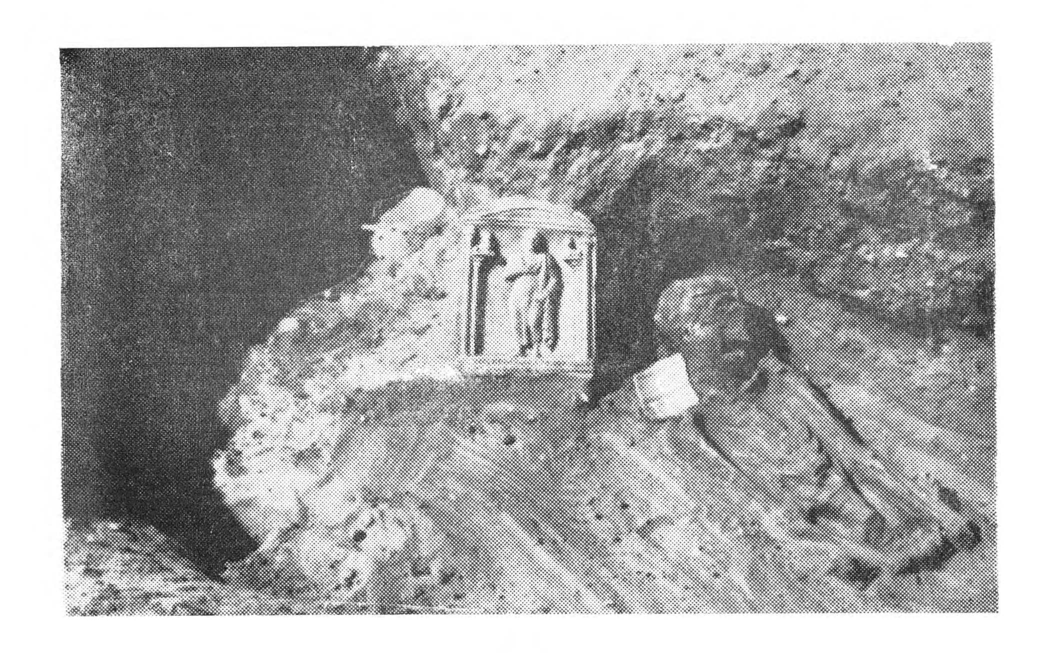
A tomb with an offering table and a niche facing the east
See the difference between the opening of A and B.



PL. VI
A.B



A.
An Epitaph inside the niche.



B.
An Epitaph in the tomb beside the dead.

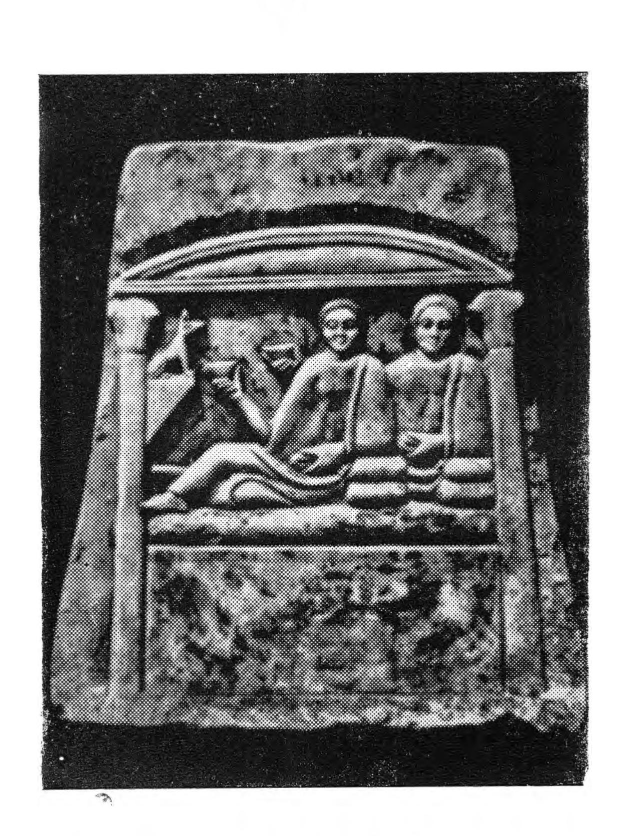
PL. VII. A-B

B



A person leaning on a mattress on top of a couch.

A



Two persons side by side leaning on a mattress on top of a couch.



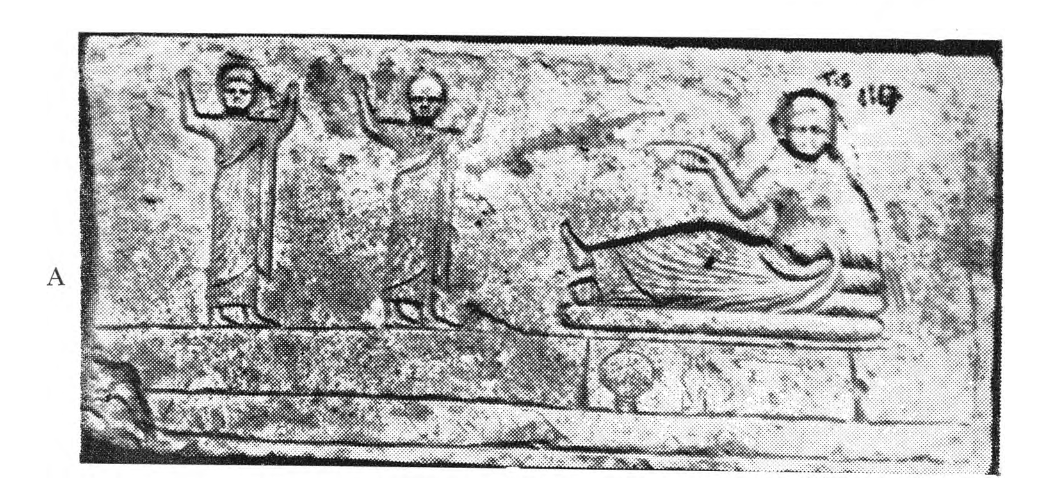
A



B

The deceased leaning on a mattress on top of a couch and a person standing or sitting besidee him raising his hands in a praying attitude.

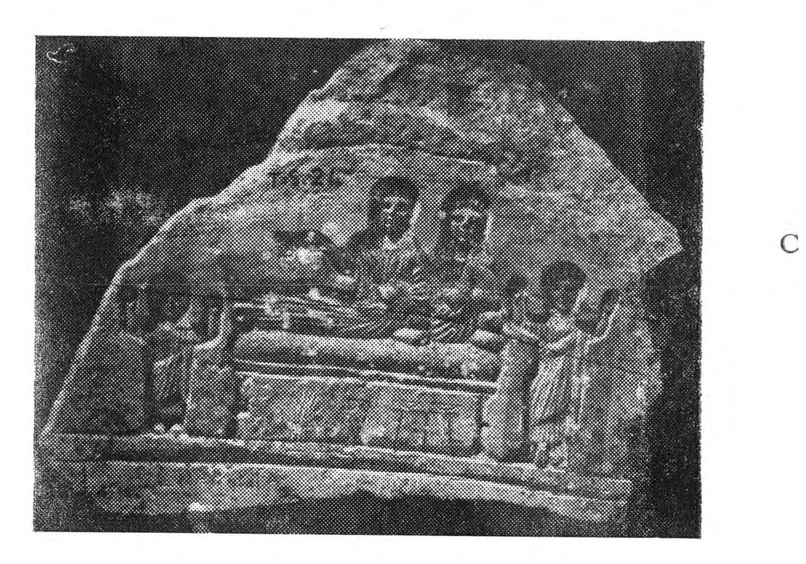
A



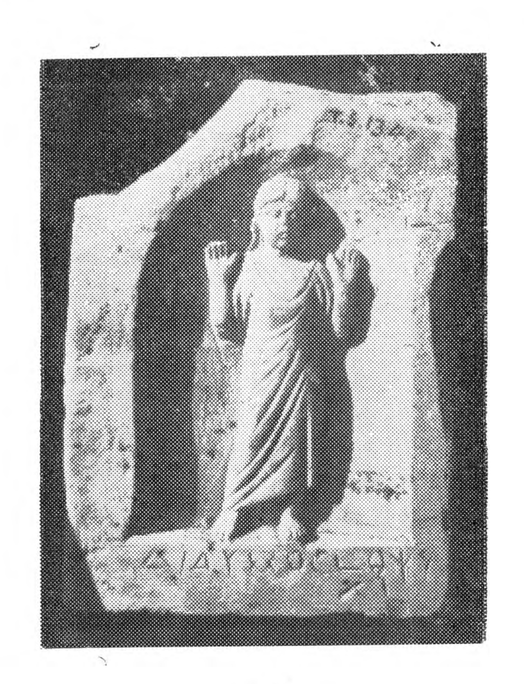
B



C



Two persons standing by the sides of the deceased.



A



B

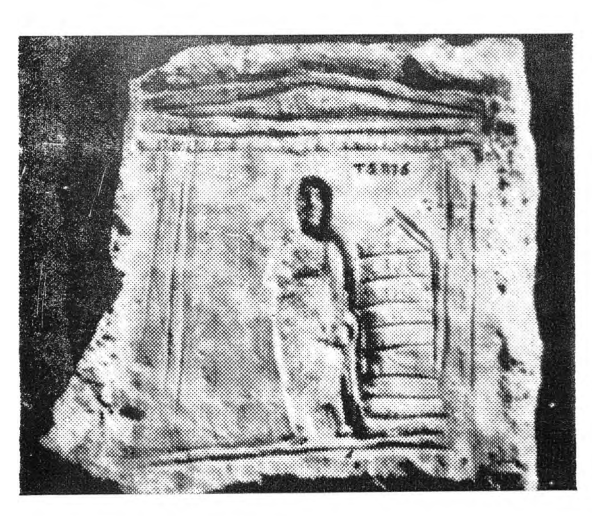
A) The deceased standing alone B) His son standing beside him.



A



B



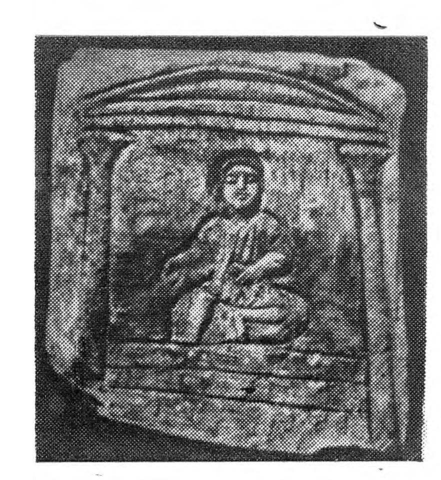
C



D

Epitaphs unique of its kind.

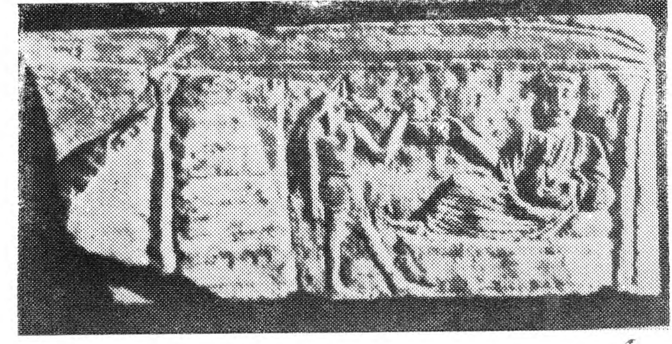




d



b

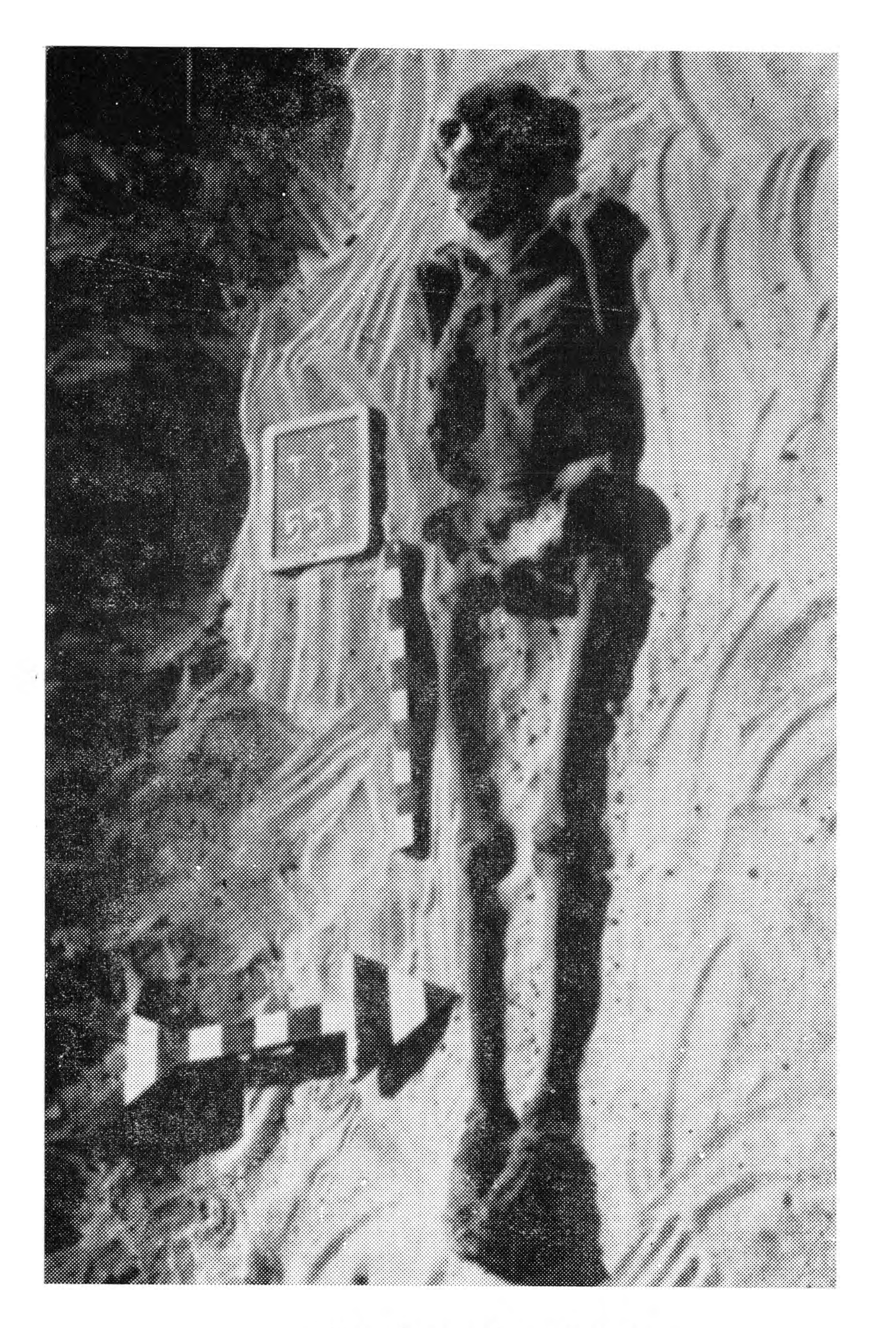


c



a

Epitaphs unique of its kind.

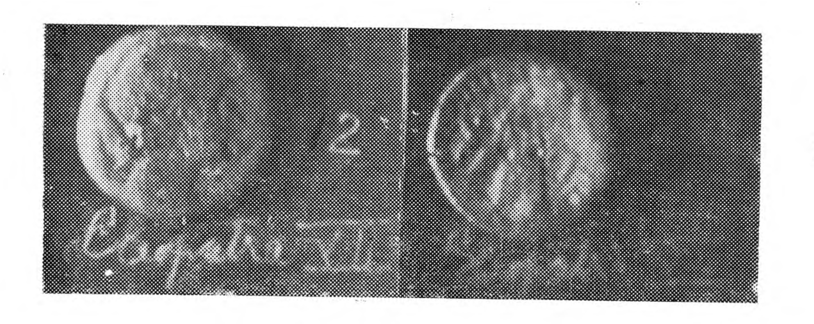


The deceased skeleton.

PL. XIV.
A.B.C.

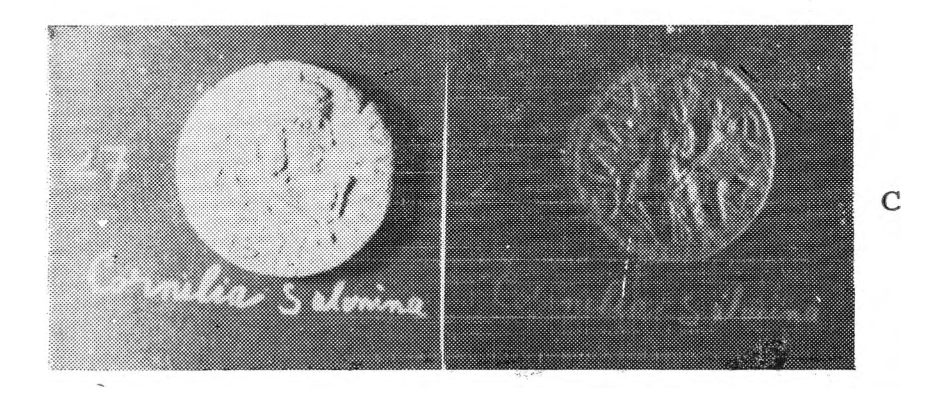


A



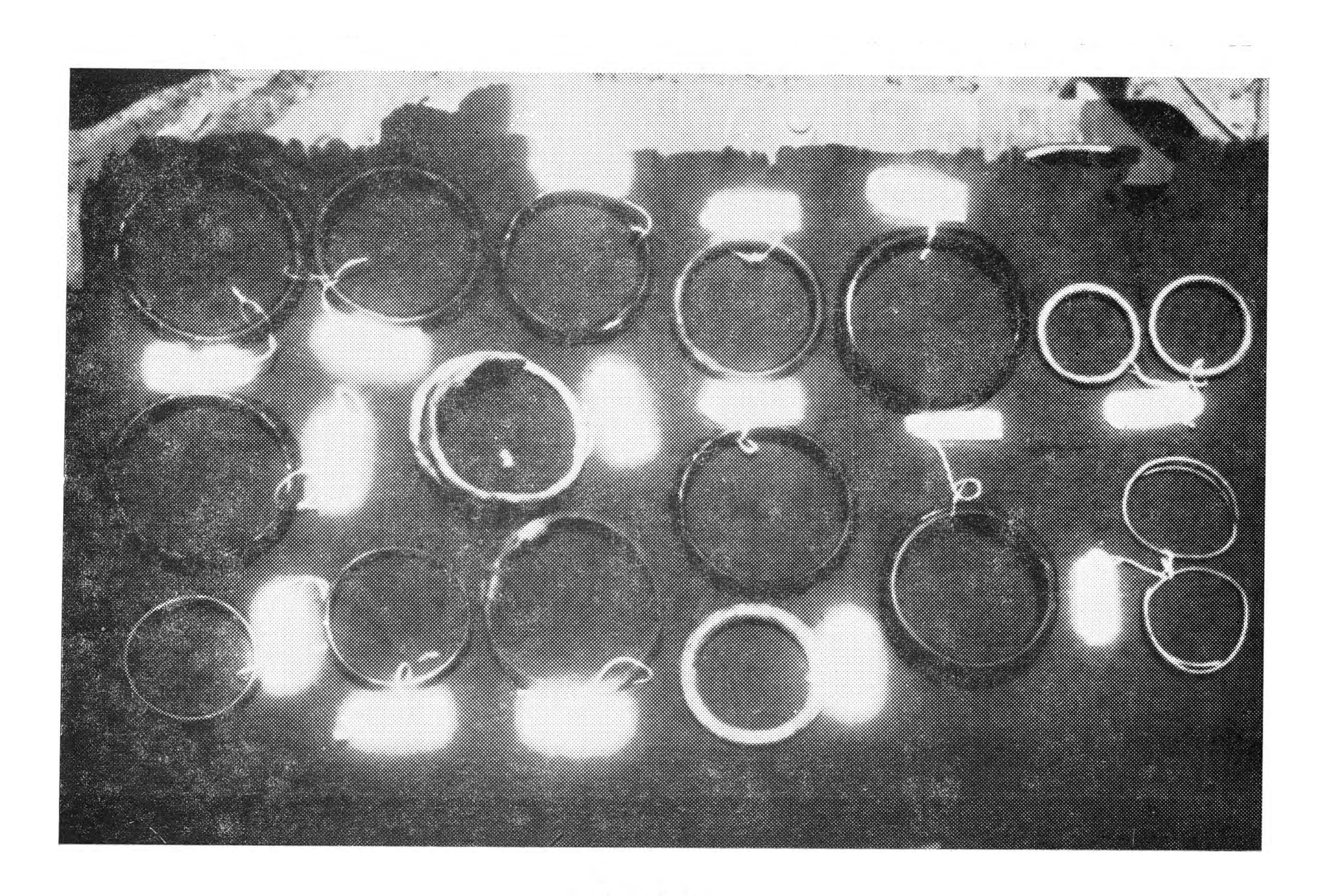
B

Cleopatra VII



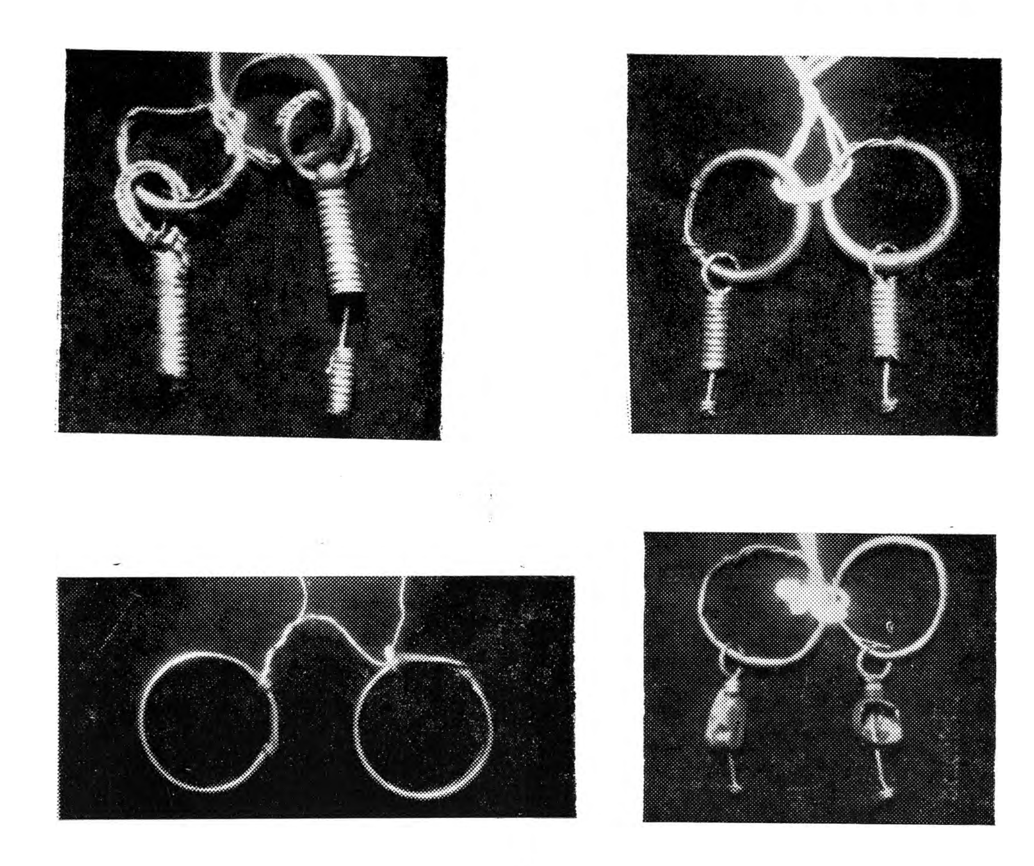
C

Corvilia Salonina



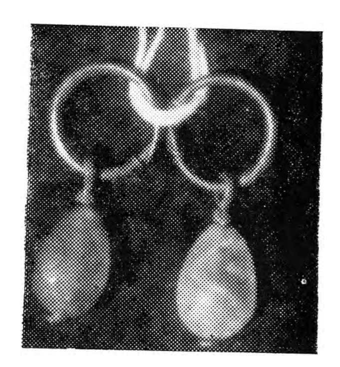
bracelets.

PL. XV.



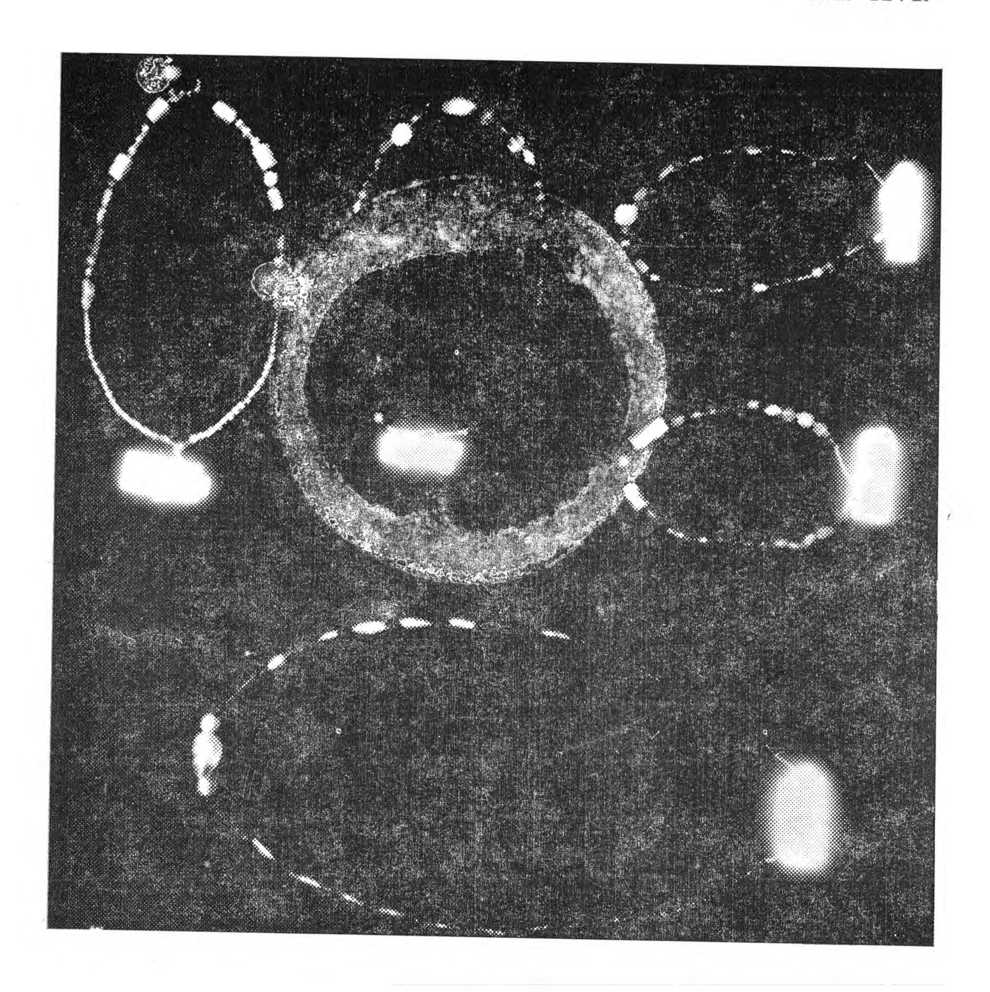
A

Ear rings



B

Ear ring with glass ball

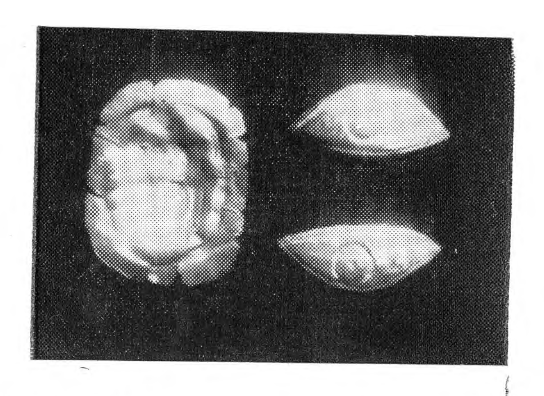




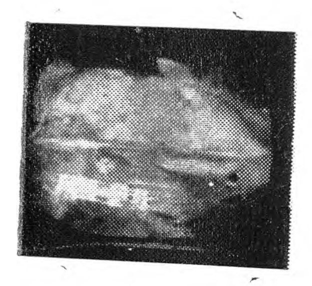


Necklaces.

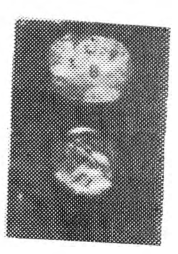
PL. XVIII.



Golden thin layers as eye lids, and a scarab.



Golden thin layers for lips.



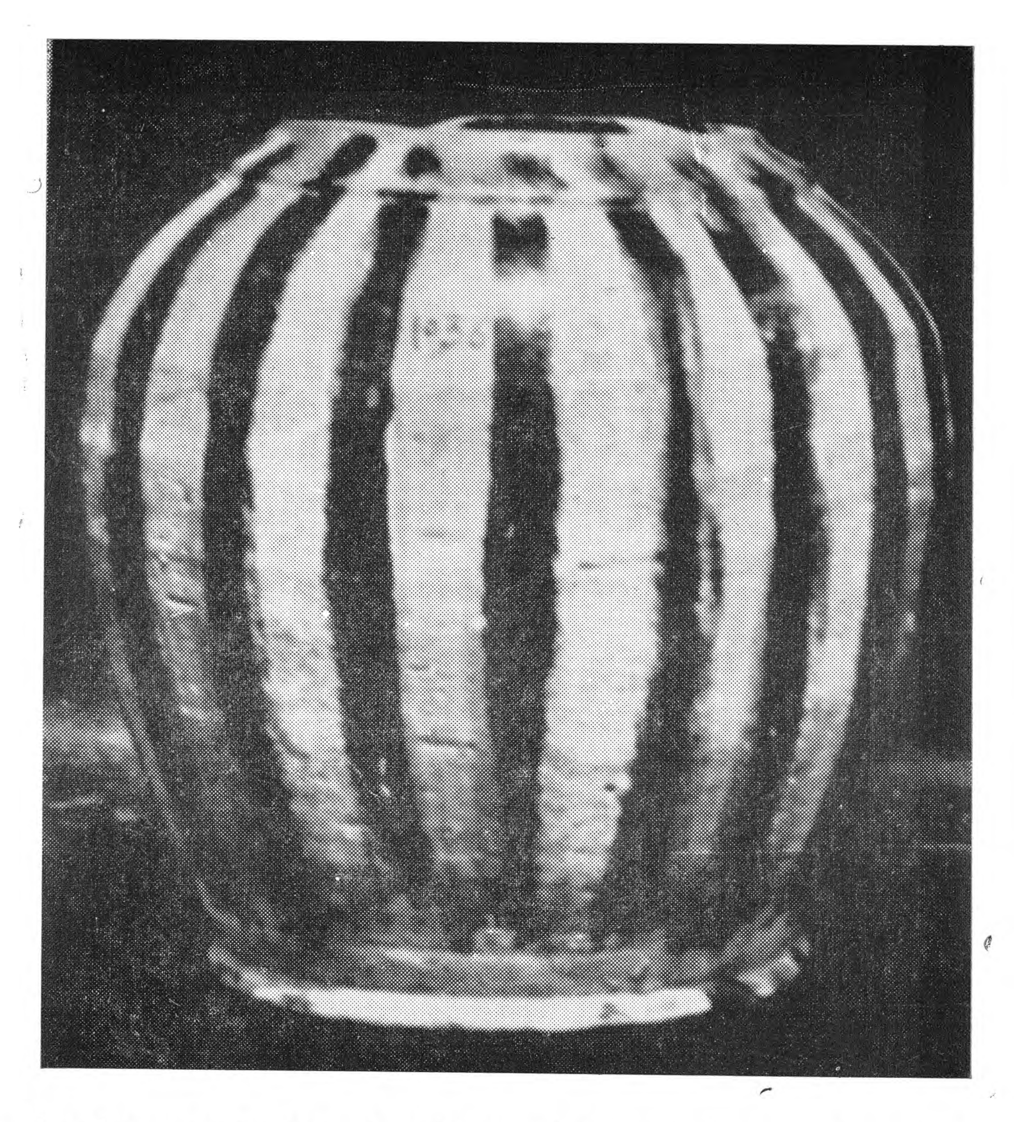
Golden thin layers for breast.



Golden thin layer for female organ.

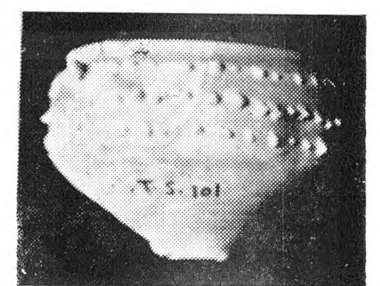


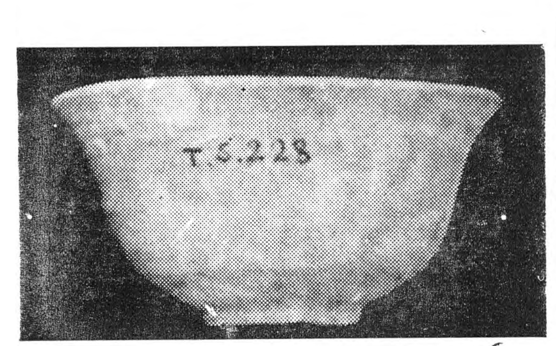
Skeletons covered with Gypsum.

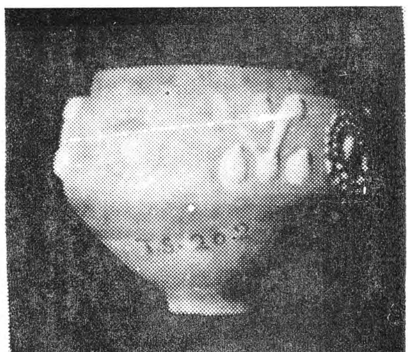


A unique utensil made of polished red pottery coloured with red and yellow colours.







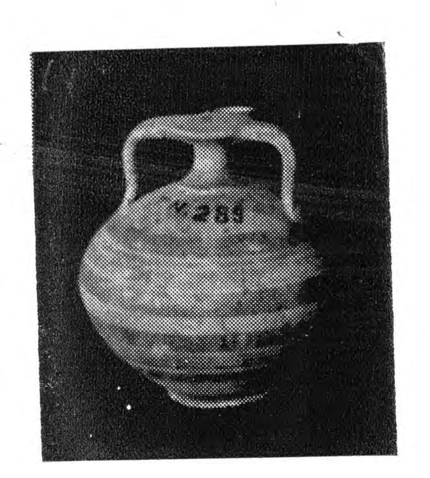


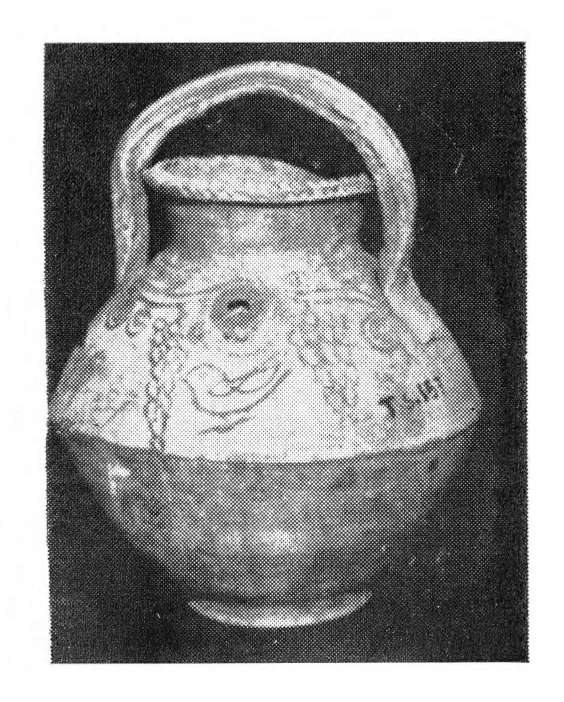
Different plates.

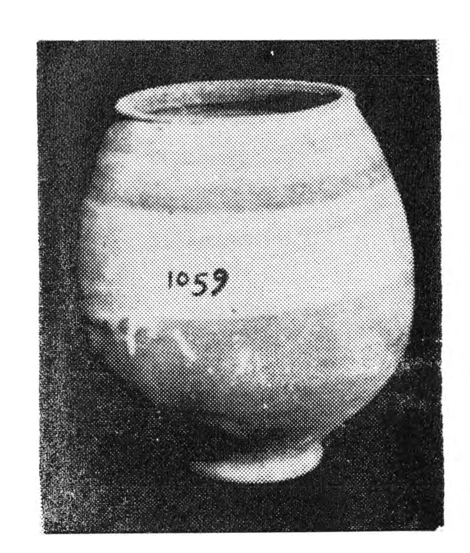


A ceneer.

PL. XXII





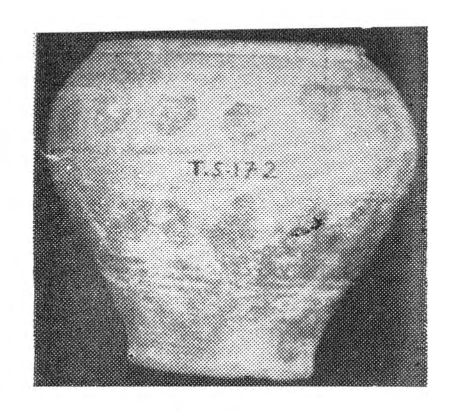




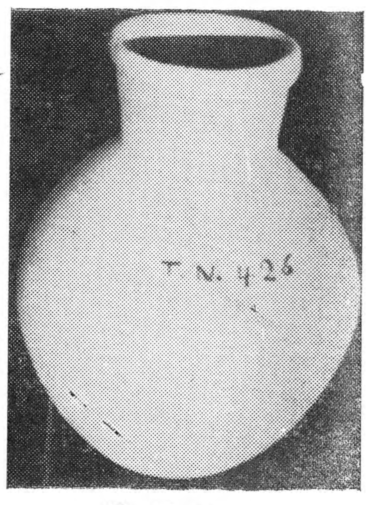
Decorated Jugs.



H. 13.5 cm.
D. 18 cm



H. 14.5 cm.
D. 15.5 cm



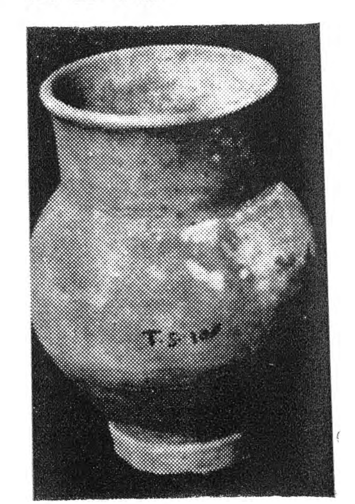
H. 16 cm.
D. 6 cm.



H. 36 cm.
D. 25 cm.



H. 17 cm.
D. 9 cm.

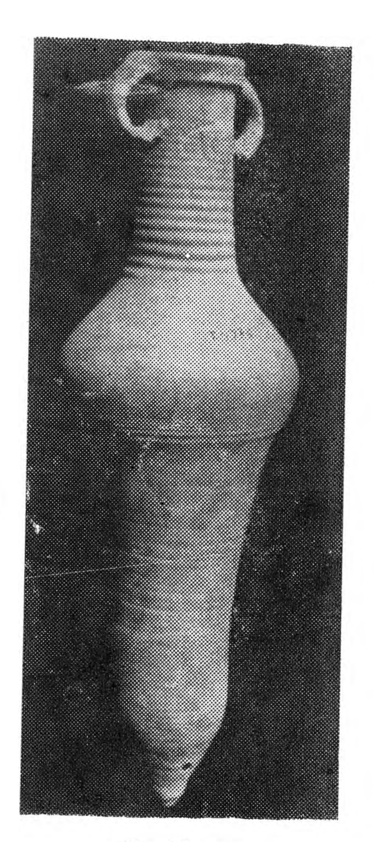


H. 17.5 cm.
D. 9.5 cm.

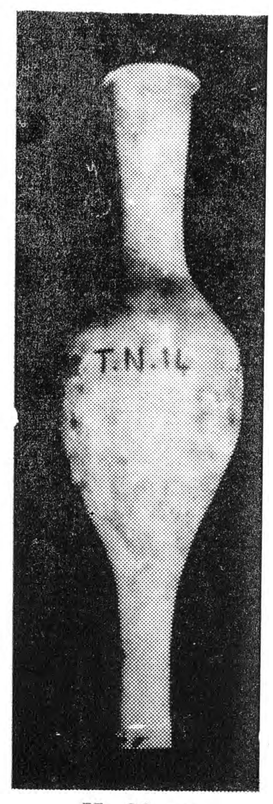
Different utensils.



N. 20 cm.
D. 5.5 cm.



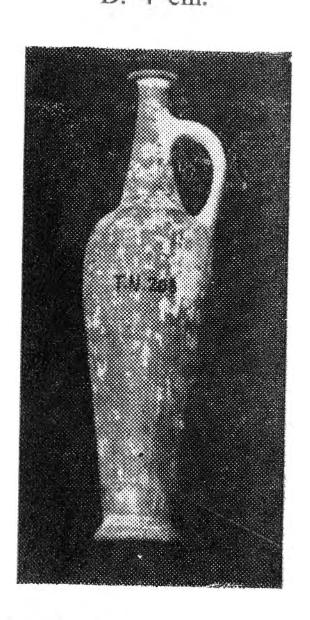
H. 80 cm.
D. 30 cm.



H. 20 cm.
D. 4 cm.

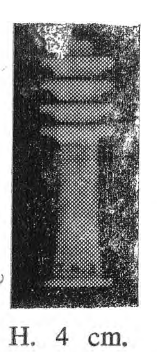
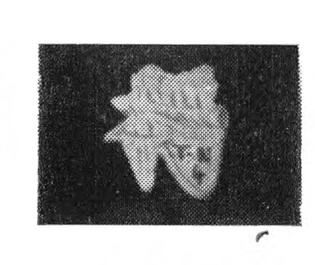
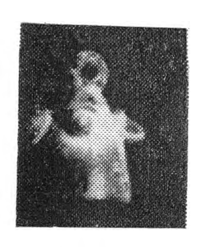


H. 28 cm.
D. 13 cm.



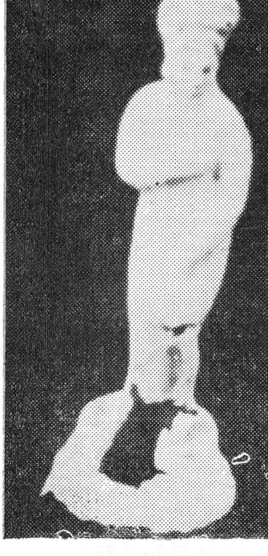
H. 28 cm.
H. 20 cm.

Amphoras.

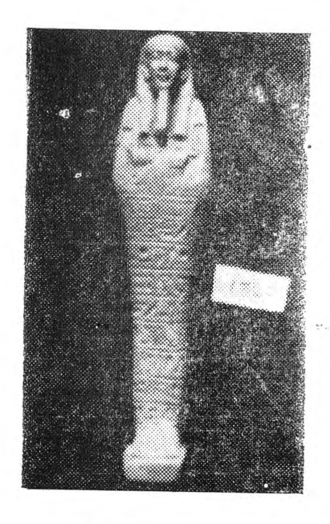
H. 3 cm. H. 4 cm. H. 3 cm. H. 3 cm.

Amulets.


H. 5 cm. H. 10.5 cm. H. 10 cm.

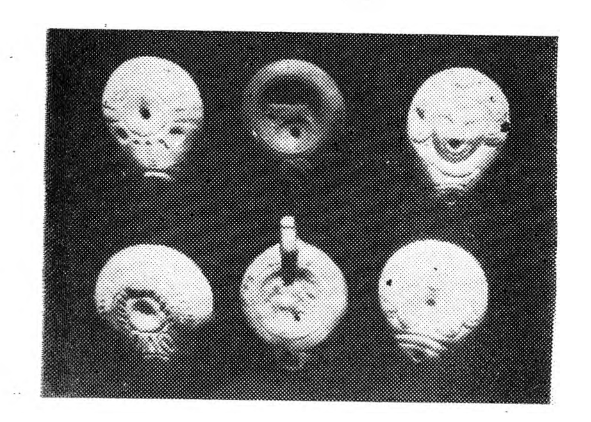
Statuettes

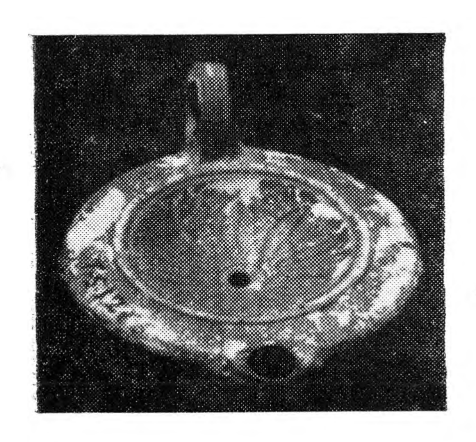






H. 5 cm. H. 10 cm. H. 8 cm.

Ushaptys



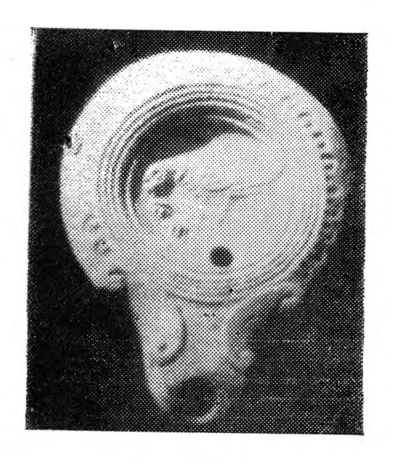


H. 5,3 cm.
D. 11,7 cm.

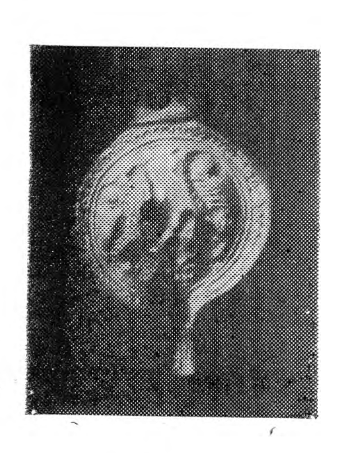


H. 5 cm.
D. 8,5 cm.

A collection of oil lamps.



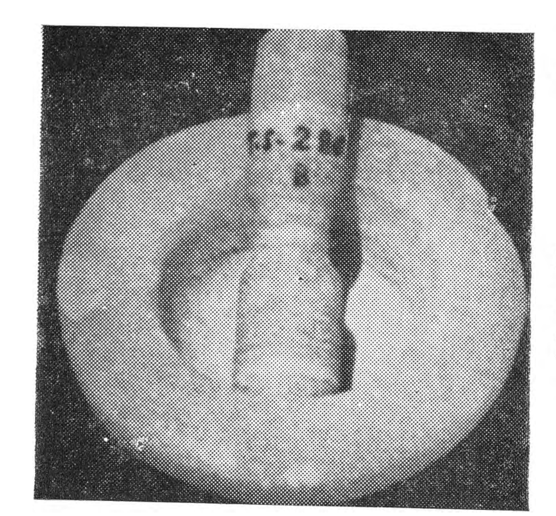
H. 5,5 cm.
D. 9 cm.



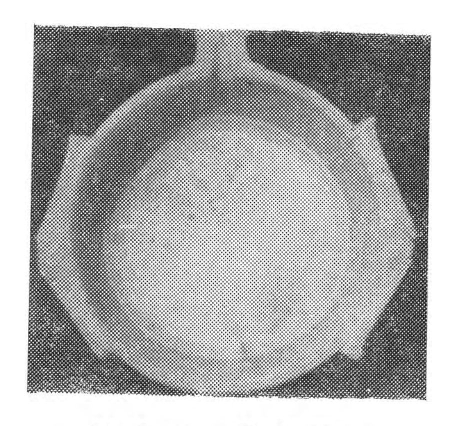
D. 8 cm.
H. 3 cm.



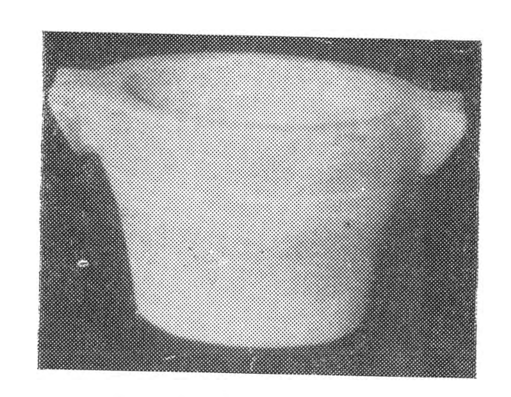
Alabaster finds and an ivory Kohl stick.



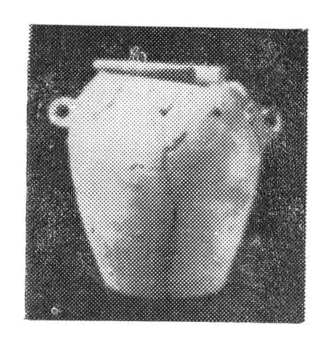
H. 2,5 cm
outer D 11 cm
Hand - ,L 9 cm
D 2 cm



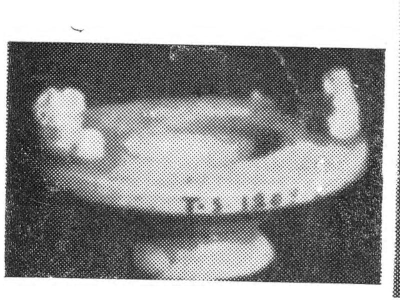
H - 6 cm D - 9 cm



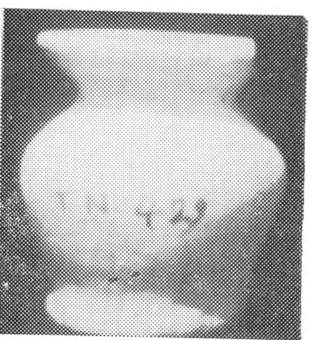
H - 12 cm D - 10 cm



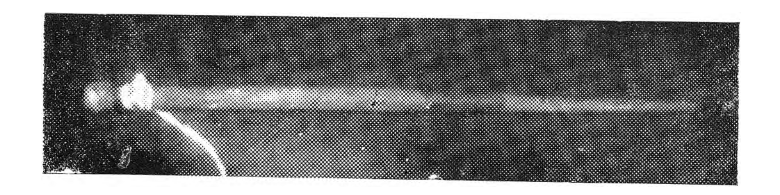
H - 14 cm D - 10 cm



H - 4 cm D - 9,7 cm



H - 6 cm D - 4,8 cm

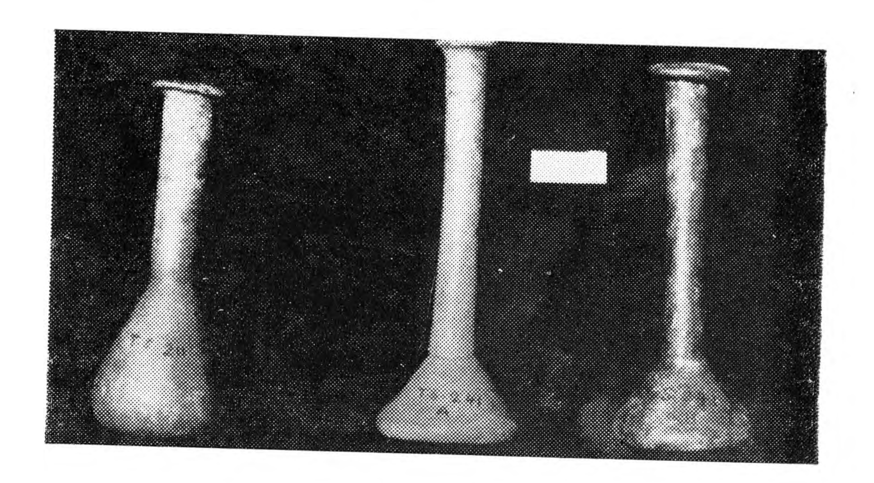


L - 10 cm

Ivory Kohl Stick

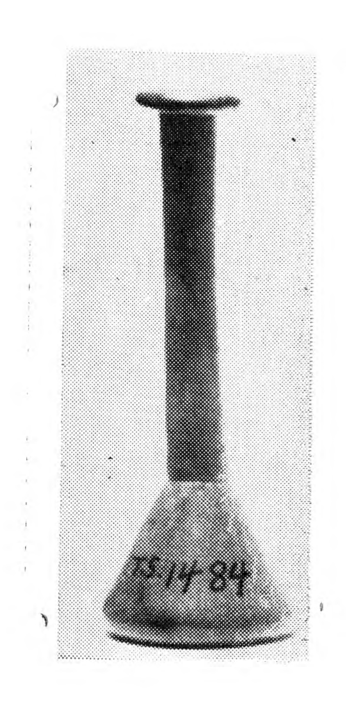
Pl. XXVIII. A

A



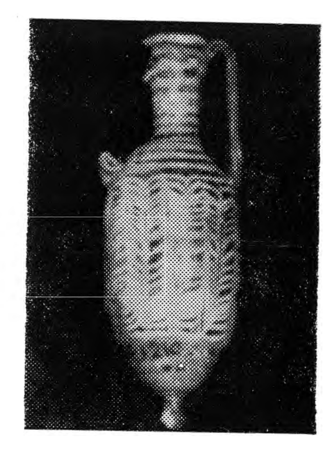
Glass Bottles

B



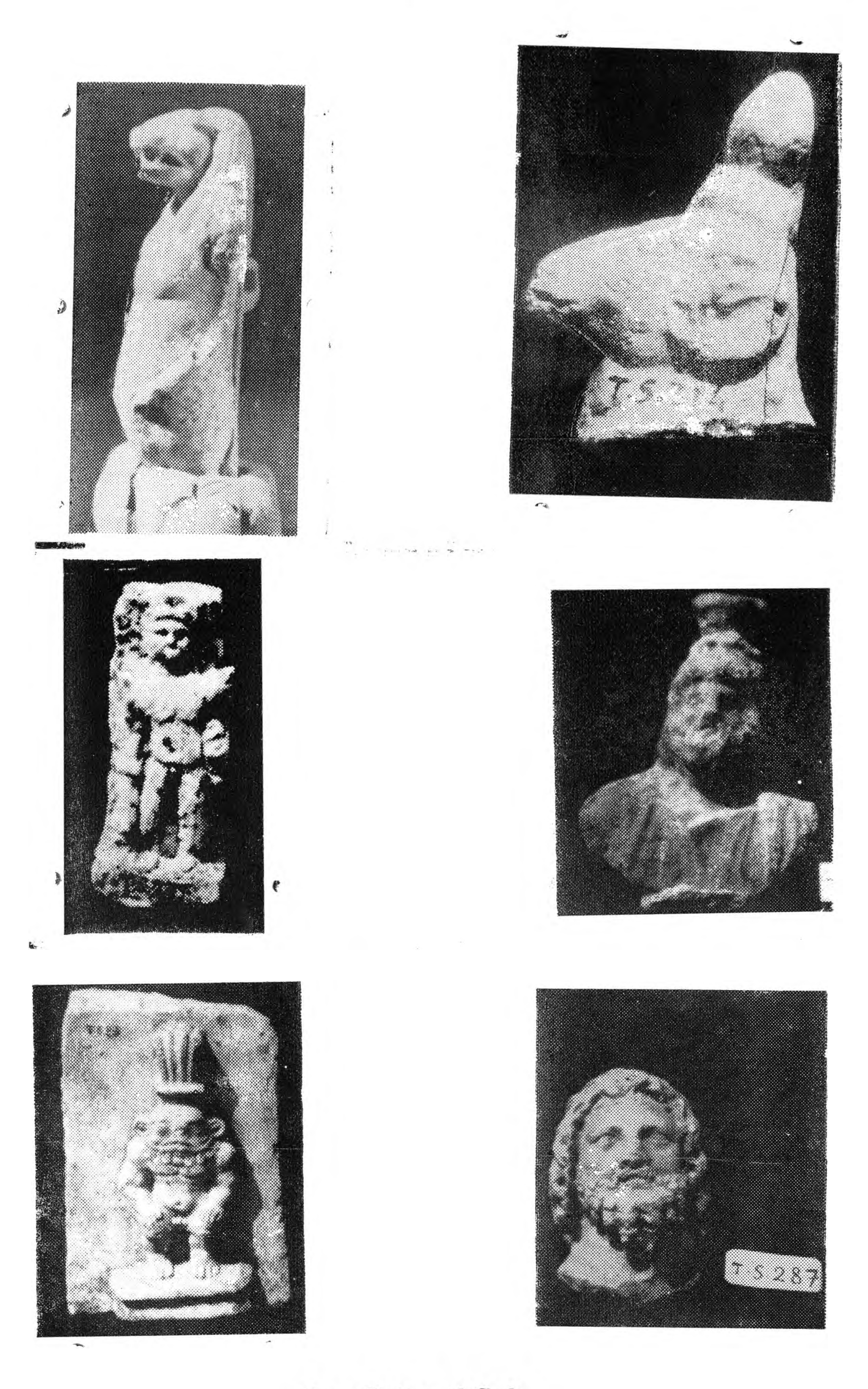
C





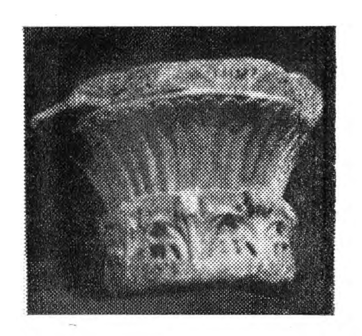
D

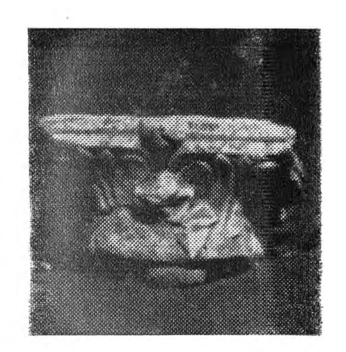
A decorated glass jug with
a lost handle
16 X 7 cm

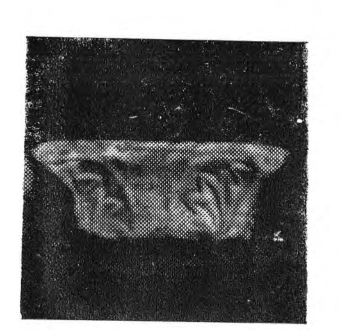


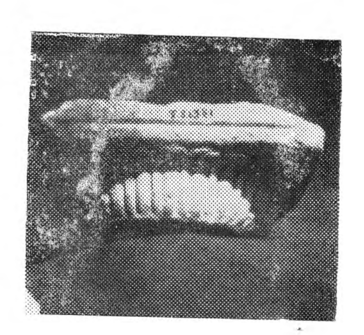
Some Statues of Gods

Pl. XXX

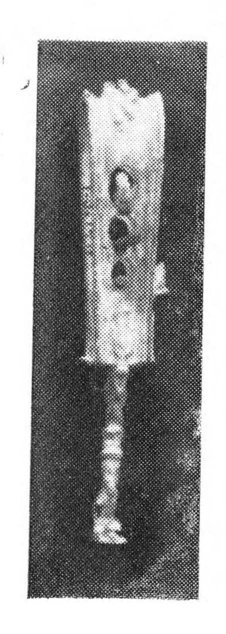


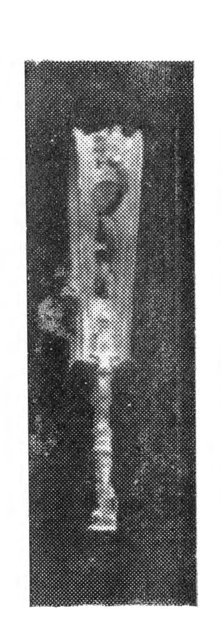


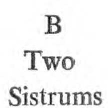




A
Column Crowns





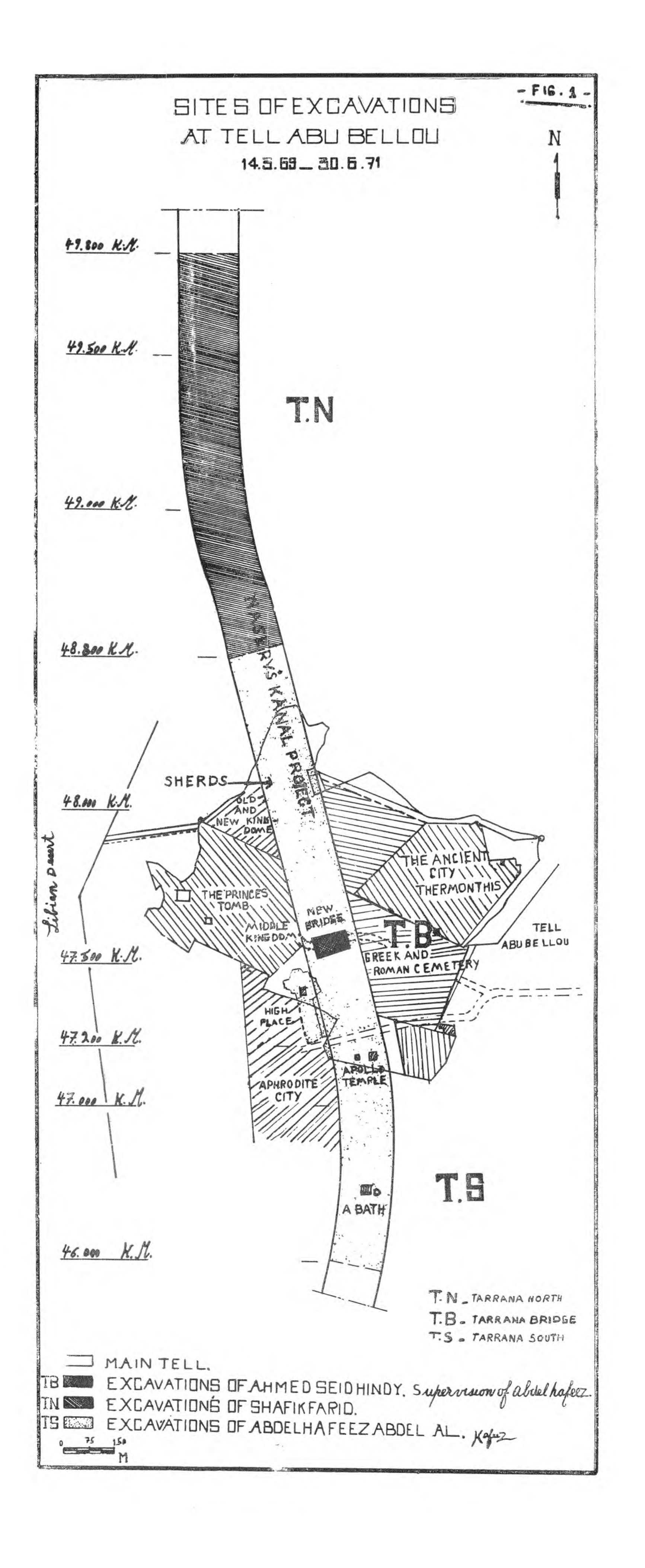


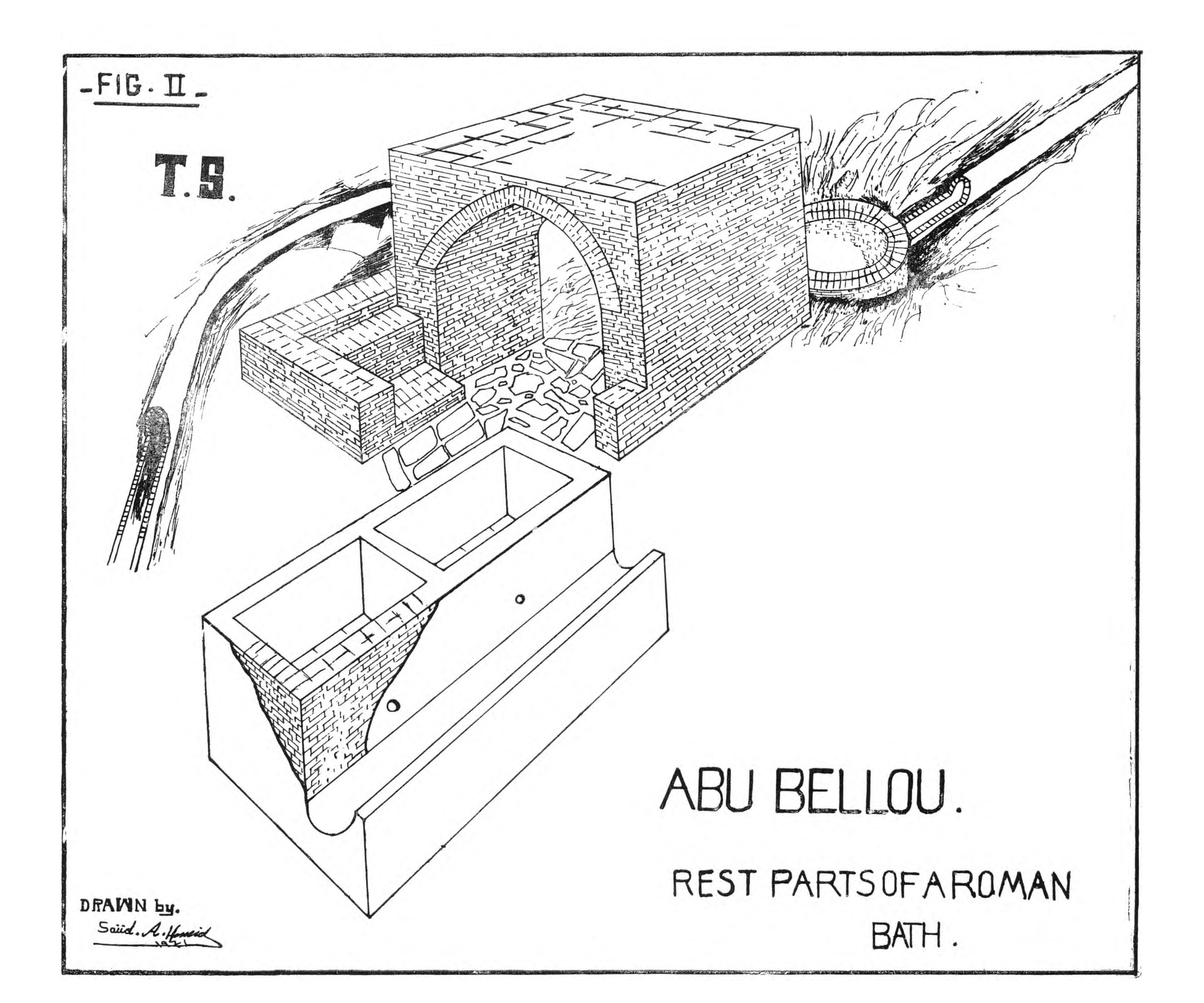
B
Two
Sistrums

Well and rest place

Pl. XXXI




- FIG. 1 -
SITES OF EXCAVATIONS
AT TELL ABU BELLOU
14.5.69 _ 30.6.71
N
49.800 K.M.
49.500 K.M.
49.000 K.M.
48.800 K.M.
48.000 K.M.
47.500 K.M.
47.200 K.M.
47.000 K.M.
46.000 K.M.
T.N
T.B
T.S
NASSER'S KANAL PROJECT
SHERDS
OLD AND NEW KINGDOME
THE ANCIENT CITY THERMONTHIS
THE PRINCES TOMB
MIDDLE KINGDOM
NEW BRIDGE
TELL ABU BELLOU
GREEK AND ROMAN CEMETERY
HIGH PLACE
APOLLO TEMPLE
APHRODITE CITY
A BATH
Libian Desert
T.N _ TARRANA NORTH
T.B _ TARRANA BRIDGE
T.S _ TARRANA SOUTH
MAIN TELL.
TB EXCAVATIONS OF AHMED SEID HINDY. Supervision of Abdel hafeez.
TN EXCAVATIONS OF SHAFIK FARID.
TS EXCAVATIONS OF ABDELHAFEEZ ABDEL AL. Hafeez
0 75 150
M


-FIG. II-
T.S.
ABU BELLOU.
REST PARTS OF A ROMAN
BATH.
DRAWN by.
Saïd. A. Hameid

TRAVAUX A SAQQARAH

(Campagne 1976 - 1977)

Par J.-Ph. LAUER

I. Pour le compte du Service des Antiquités.

Les travaux envisagés pour cette campagne ont été fâcheusement ralentis par les longs délais imposés officiellement pour l'utilisation des crédits du nouveau budget, puis par la stricte limitation de ceux-ci. Nous n'avons pu ainsi disposer durant les deux premiers mois de travail que d'un nombre de manoeuvres insuffisant, et avons manqué de divers matériaux indispensables, comme du plâtre fin pour les moulages, et du ciment blanc de première qualité ainsi que du granulé et de la poudre de pierre nécessaires à l'exécution de la pierre artificielle. Néanmoins, en dépit de ces conditions difficiles, des résultats appréciables ont pu être obtenus en divers points :

A. Aux monuments du roi Zoser.

a) Au «temple T».

Le travail de pose d'une assise de protection en béton et pierre agglomérée sur les assises tendant à s' altérer a été activement poursuivi, ainsi que l'achèvement de la reconstitution des parois du sanctuaire, où des linteaux ornés de piliers **djed doivent** être replacés. Le principal de ces linteaux, brisé en trois fragments et ainsi amputé du tiers de sa longueur qui atteignait 2 m 45, (1) avait été restauré et complété en plâtre au cours de la précédente campagne. Ce complément ayant été mouté a été réalisé en pierre agglomérée. Après quoi, l'ensemble des éléments de ce linteau, ainsi raccordés en un seul bloc (voir pl. I A), ont pu retrouver place sur la partie Ouest du sanctuaire (pl. I, B).

b) Dans la «cour du Heb-Sed».

Nous avons jugé utile, du point de vue esthétique, d'ajouter à la première chapelle à toiture arquée à partir du Sud, sur sa colonne méridionale, deux tambours coulés dans un seul bloc de béton et pierre agglomérée, et, sur l'ante du même côté ainsi que sur les parois intérieures de la grande niche, une assise partielle (voir pl. IV).

Au mur de séparation entre les deuxième et troisième chapelles à toiture arquée, nous avons reconstitué, comme nous l'avions fait sur sa face Sud au cours de la précédente campagne, le simulacre de barrière en haut relief de sa face Nord, dont le pieu de droite ainsi que l'assise de base des trois autres pieux subsistaient **in situ** (voir pl.II, A et B).

Enfin, des éléments de protection de jambages de porte en pierre agglomérée moulée ont été placés en divers points.

c) **Dans la cour de la «maison du Sud».**

Nous avons protégé et restauré les deux ou trois assises, en voie de disparition, du grand simulacre de porte ouverte qui permettait d'accéder à cette cour, et dont la base du gond inférieur très mutilé était encore visible (voir pl. III, A et B). Nous y avons incorporé une cuvette de crapaudine retrouvée à proximité immédiate, qui a dû appartenir à ce simulacre de porte.

d) **A la base de la face orientale de la Pyramide à degrés.**

A la fin de notre précédente campagne en mars 1976, nous avions préconisé de surmonter le beau vestige du revêtement oriental de la Pyramide, qui commençait à se dégrader dangereusement, par une assise protectrice de gros blocs de béton et pierre agglomérée. Ce travail ainsi commencé après mon départ sous le contrôle de l'architecte Abd el-Néguib, et poursuivi depuis mon retour, se trouve maintenant réalisé à 80% (voir pl. V, A) ; il ne reste plus à protéger que l'extrémité Nord des deux assises de base sur une longueur d'une quinzaine de mètres, ce qui pourra être fait durant mon absence, si l'on reçoit les matériaux nécessaires. Le même travail sera à entreprendre également sur le parement Nord de la pyramide, à l'Est du serdab de Zoser, au-dessus des blocs qui s'altèrent.

e) **Recherches en vue d'assembler des groupes de segments de tambours des colonnes pour la restitution des premières travées du hall d'entrée.**

Ces recherches s'avèrent très difficiles en raison de la forte proportion des tambours disparus : près des 2/3 font défaut. Néanmoins, il semble possible par un classement judicieux au sol, où il est tenu compte des particularités de chaque colonne, de parvenir à des résultats positifs. Quelques-uns ont déjà été obtenus, mais pas encore en nombre suffisant pour entreprendre la reconstitution projetée.

B. **Au tombeau Sud du complexe de l'Horus Sekhem-khet.**

Il importait de constater si l'amorce de cavité atteinte dans la paroi méridionale du départ de la descenderie, tout près du massif du mur d'enceinte Ouest (voir pl. V, B), au moment de la fermeture du chantier lors de notre précédente campagne, constitue ou non une entrée de galerie. Pour pouvoir effectuer cette vérification, il a encore été nécessaire d'établir de ce côté deux paliers dans les éboulis de taffle (marne) qui constitue le remblai de la tranchée de la descenderie au-dessus de l'endroit à déblayer (voir pl. VI, A et B). Malheureusement ce dernier déblaiement n'a livré aucune entrée du souterrain, et le problème de la localisation de ces galeries à taffle reste entier.

II. Travaux de la Mission Française aux pyramides de Saqqarah.

La mission a, comme les années précédentes, comporté outre le Professeur Jean Leclant et moi-même, co-directeurs, Mlle. Catherine Berger, égyptologue-épigraphiste, M. Audran Labrousse, architecte-archéologue, et Mlle. Isabelle Pierre, dessinatrice spécialisée dans les hiéroglyphes et le dessin égyptien; en outre, M. Michael Hainsworth philologue, est venu momentanément remplacer Mlle. Berger, appelée à se rendre au Soudan durant trois semaines. Enfin, Madame Nagla Abd-el-Aziz, Inspecteur du Service des Antiquités, nous a utilement et régulièrement apporté son concours pour la surveillance de nos chantiers et magasins.

A. Au complexe funéraire de Pépi 1er.

La recherche de l'identification des fragments de textes de la Pyramide s'est poursuivie sous la direction du Professeur J. Leclant, et quelques-uns de ces fragments ont pu être ainsi replacés dans la paroi orientale de l'antichambre de la pyramide.

Au temple haut de cette dernière le déblaiement d'une importante tranche de sable et d'éboulis, située au Sud du sanctuaire aux statues et de la cour à portique, a été effectué (voir pl. VII, A à droite, le début de ce déblaiment). Outre des éléments de dallages et de murs, des seuils de porte en granit sont apparus encore in situ avec des éléments de jambages parfois inscrits gisant à proximité, qui ont été remontés sous la direction de M. A. Labrousse par le rais Abdou Créti (voir pl. VIII, B). En particulier le seuil de la porte limitant au Sud le long couloir transversal, qui sépare l'avant-temple du temple intime, a été atteint.

D'autre part, plusieurs statues ou fragments de statues du Moyen Empire ont été mises au jour au cours de ce déblaiement, à savoir : une statue-cube acéphale en calcaire (h. de la partie conservée : O m 70 portant le nom de Heperkarê-ankh (pl. VIII, A); elle présente sous une inscription horizontale six colonnes d'hiéroglyphes gravés devant les jambes, puis une bande d'inscriptions sur le pourtour de son socle et une autre au dos de son siège très surbaissé;

des fragments complétant la statue de Ptah-ounenef, en calcaire, trouvée antérieurement (h. partie conservée : O m 64);

la tête d'une statuette en calcaire jaune au nom du même personnage (voir pl. VIII, B) et dont trois autres fragments avaient été recueillis au cours des trois campagnes précédentes (h. de cette statuette ainsi presque complète : O m 255);

un fragment complémentaire du socle de la statue de Pépi-herkhent, en calcaire, découverte antérieurement (h. du socle : O m 09);

des fragments complémentaires d'une table d'offrandes, en calcaire, au nom du même personnage (largeur : O m 35).

Notons, enfin, une table-autel en calcaire, haute de O m 63 et gravée au nom de **Ouhem-seneb.**

B. A la pyramide de Meren-rê.

Alors que nous espérions compléter rapidement la paroi méridionale du **serdab** - magasin situé à l'Est de l'antichambre, avant d'entreprendre la remise en place, sous le pignon du mur oriental de celle-ci, de l'énorme monolithe inscrit découvert antérieurement (2), deux cheminées établies par les carriers du Moyen Age, pour évacuer directement les blocs à extraire des salles centrales de la pyramide, sont apparues dans le massif immédiatement au Sud de la paroi en reconstruction. Il nous a fallu ainsi vider en grande partie de leur contenu ces cheminées; divers nouveaux fragments inscrits ont été retrouvés, mais des blocs anépigraphes beaucoup plus nombreux et d'importants éboulis ont à nouveau encombré l'antichambre et nécessité son redéblaiement. Le remontage de l'énorme monolithe s'est ainsi trouvé renvoyé à la prochaine campagne.

C. Au temple haut du complexe de la pyramide d'Ouserkaf.

Tout en fin de campagne, nous avons entrepris le nettoyage des vestiges du temple haut de cette pyramide, dégagé en grande partie dès 1928-29 par C. M. Firth (3), dont j'avais pu reconstituer le plan après déblaiements complémentaires en 1953 (4). Ce nettoyage nous permettra de préparer la publication d'ensemble de ce temple haut et des fragments de bas-reliefs recueillis au cours de ces recherches, comme nous l'avons fait l'année dernière pour le temple haut d'Ounas, dont le volume est présentement à l'impression à l'Institut Français d'Archéologie du Caire.

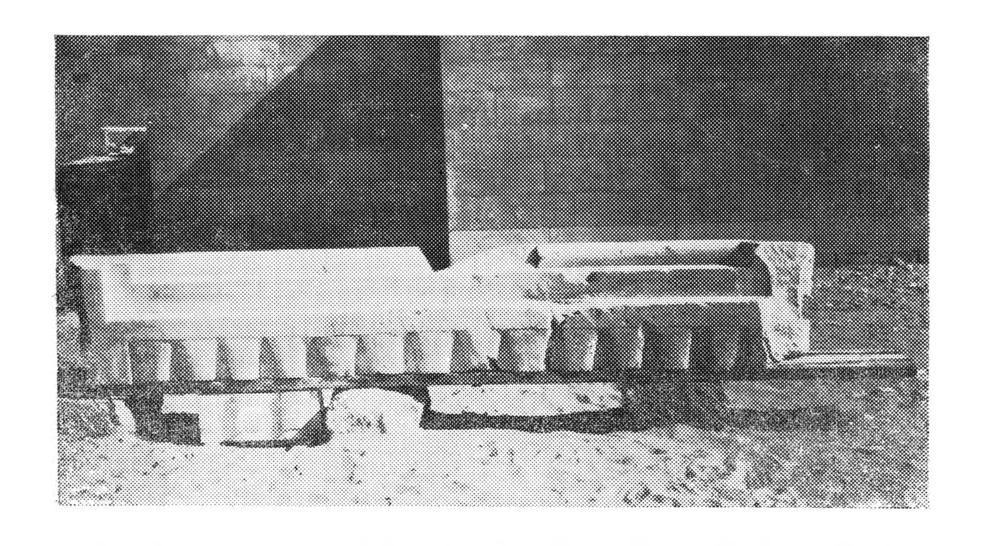
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(1) Cf. C.M. FIRTH, J.E. QUIBELL, **The Step Pyramid, II, pl. 71, 3.**

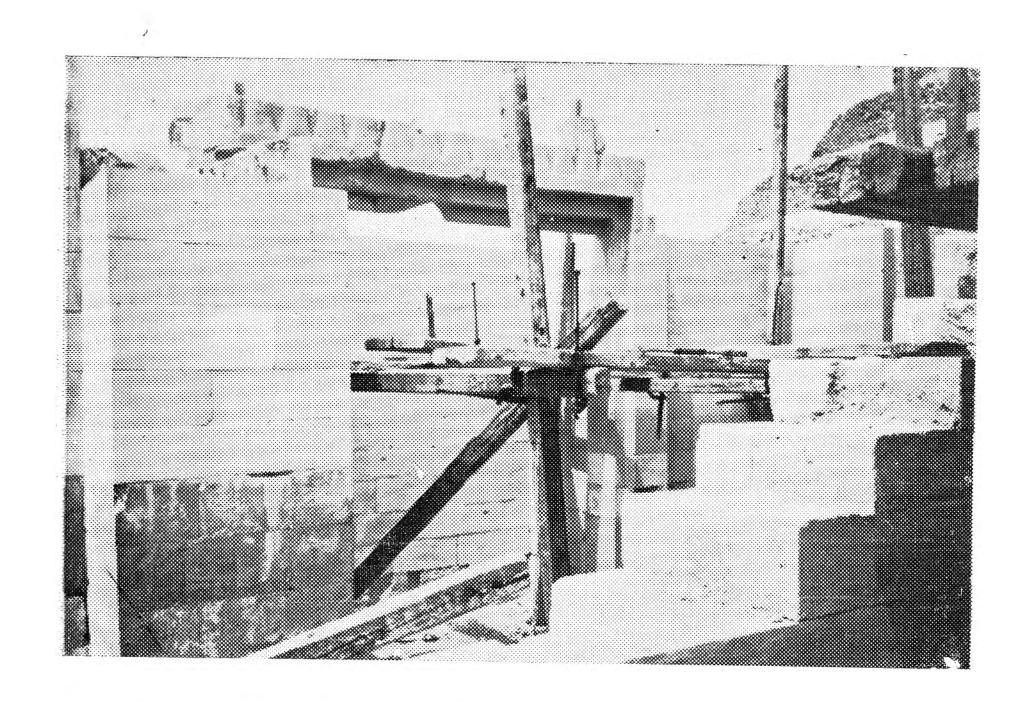
(2) Cf. LAUER, dans **CRAI**, 1973, p. 331 et pl. VII, **b.**

(3) Cf. C.M. Firth, dans **ASAE, t. XXIX,** p. 64 — 68 et 2 planches.

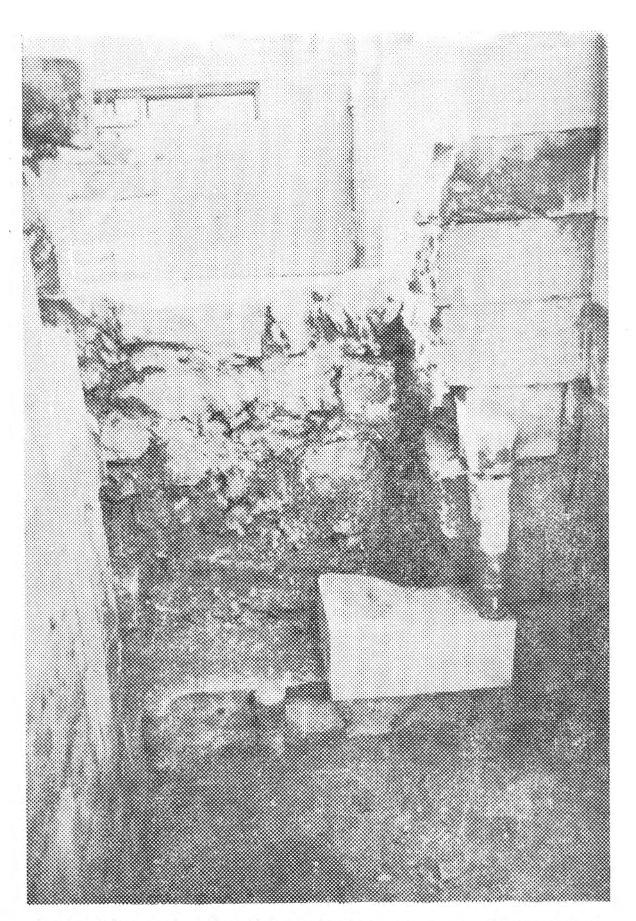
(4) Cf. LAUER, dans **ASAE,** t. LIII, p. 119 — 133 et 4 planches.



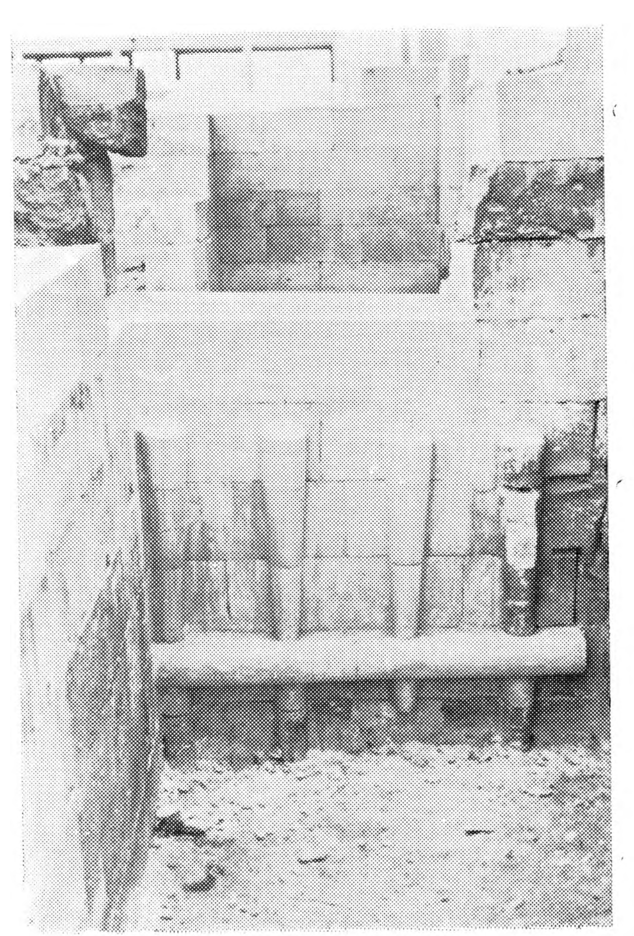
A. Linteau comportant les bases de pillers djedy après restauration au sol en position inversée.



B. - **Même** linteau après remontage en place dane le sanctuaire du «temple T»

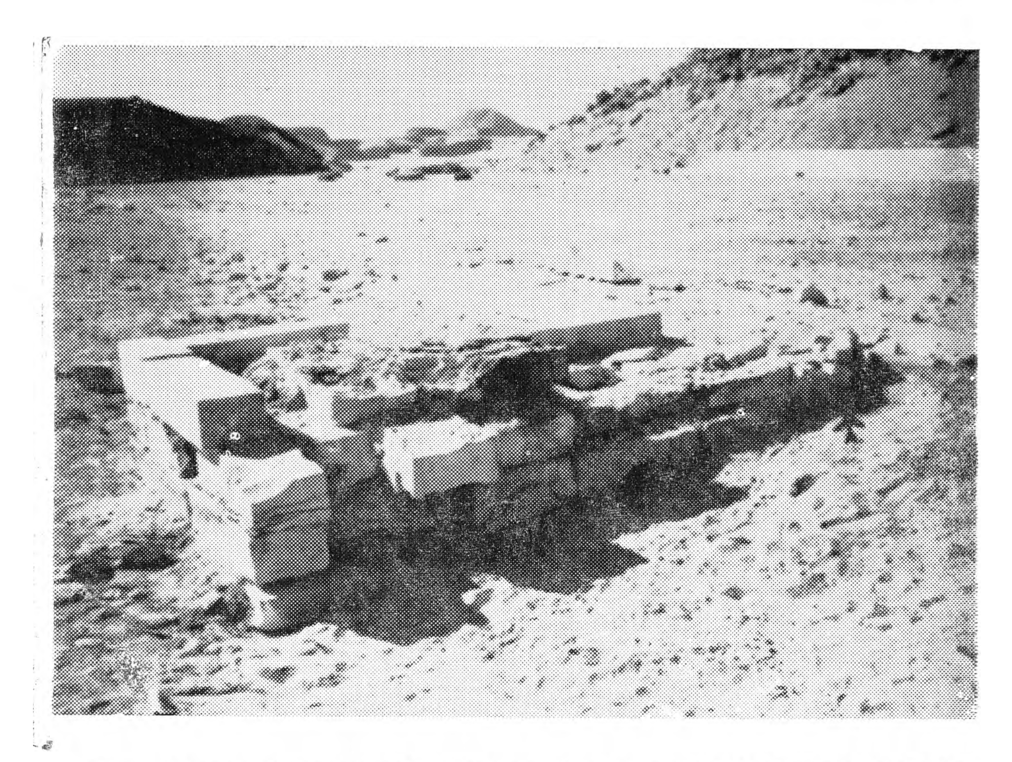


A.-Vestiges de simulacre de barrière en bois avant **reconstitution** («cour du **Heb-Sed**»).

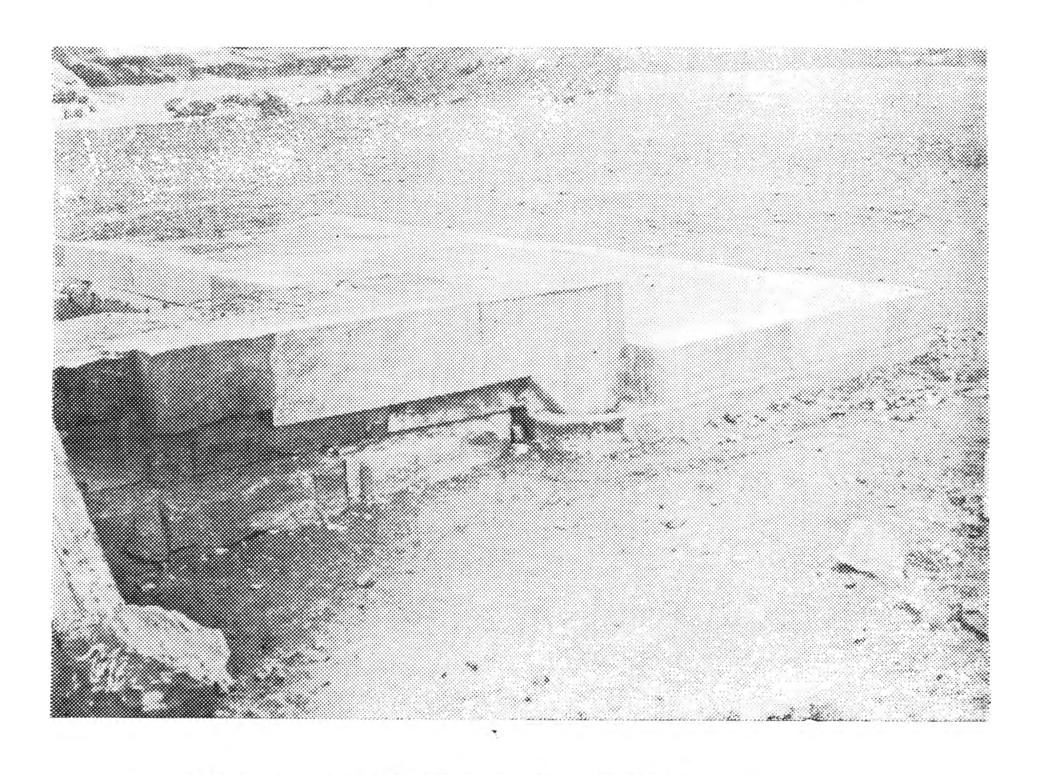


B. - Même simulacre de barrière après reconstitution.

Pl. II

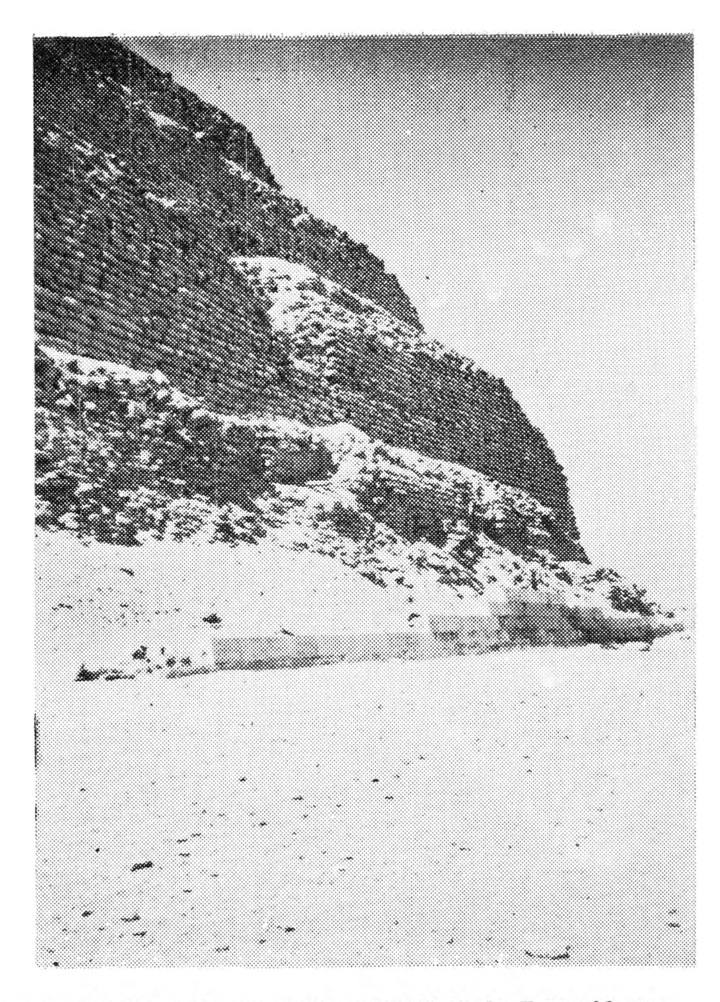


H.A. Vestiges des simulacre de porte ouverte à l'entrée de la cour de la «Maison du Sud». Le gond apparaît au point marqué d'une flèche.

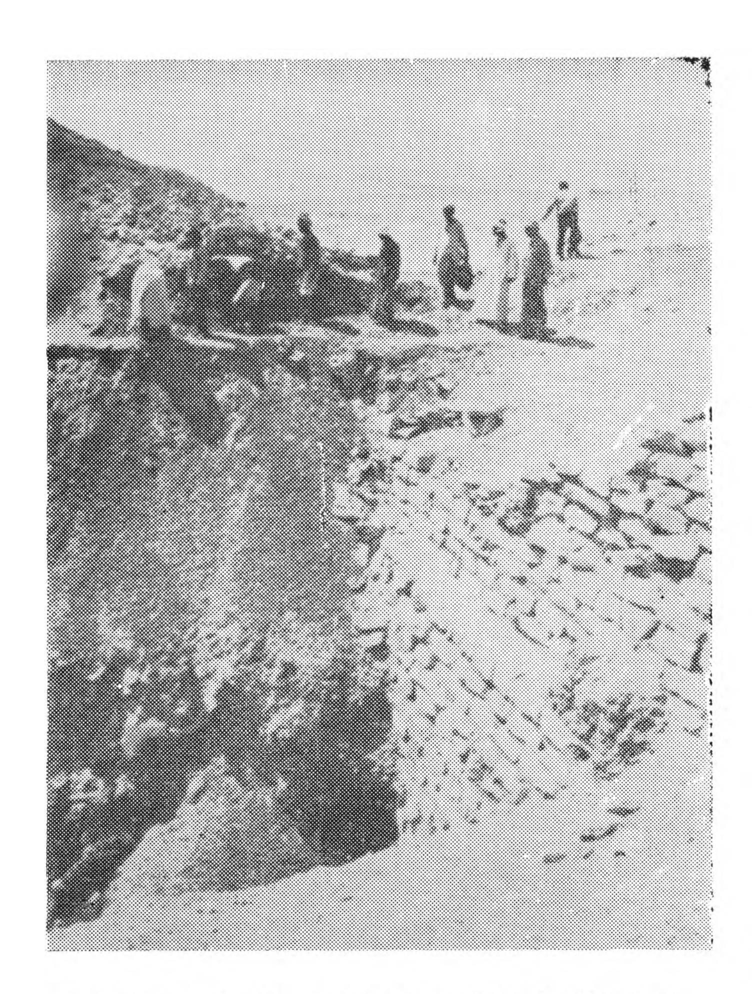


B.- Même simulacre de porte après reconstitution.

Chapelles Ouest de la «Cour du **Heb-Sed», après** anastylose et reconstitution.

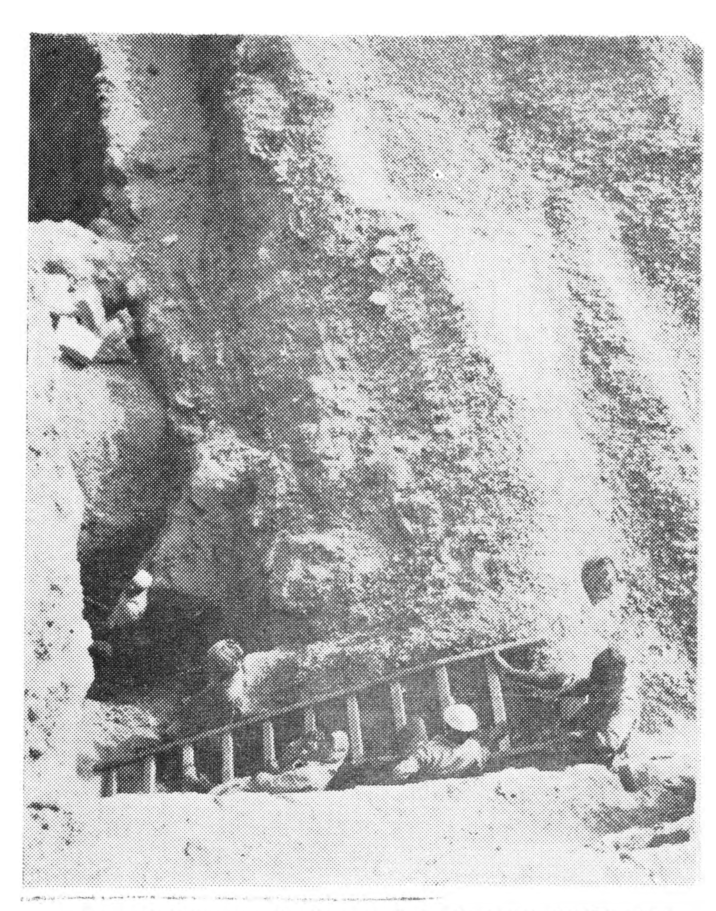


A. - Vestiges du parement oriental de la Pyramide a degrès, après la pose de blocs de protection en béton et pierre artificielle. Vue vers le Nord.

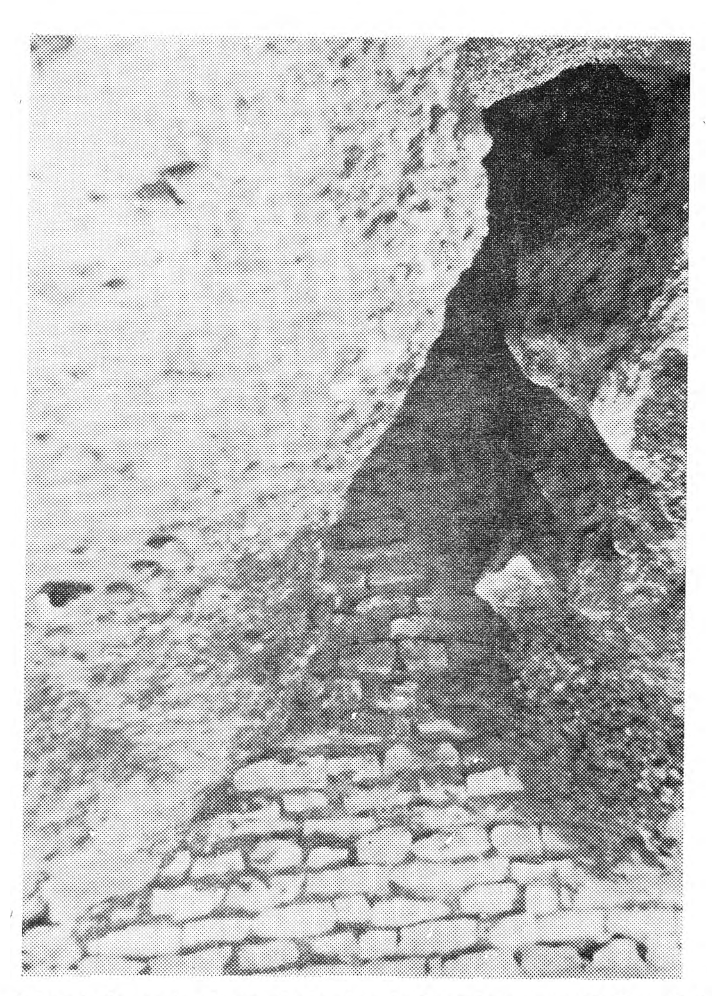


B. - L'Ouest du départ de la descenderie du départ de déblaiement du «taffle» contre le massif d'enceinte de la descenderie du tombeau Sud de Sekhemkhet, son complexe.

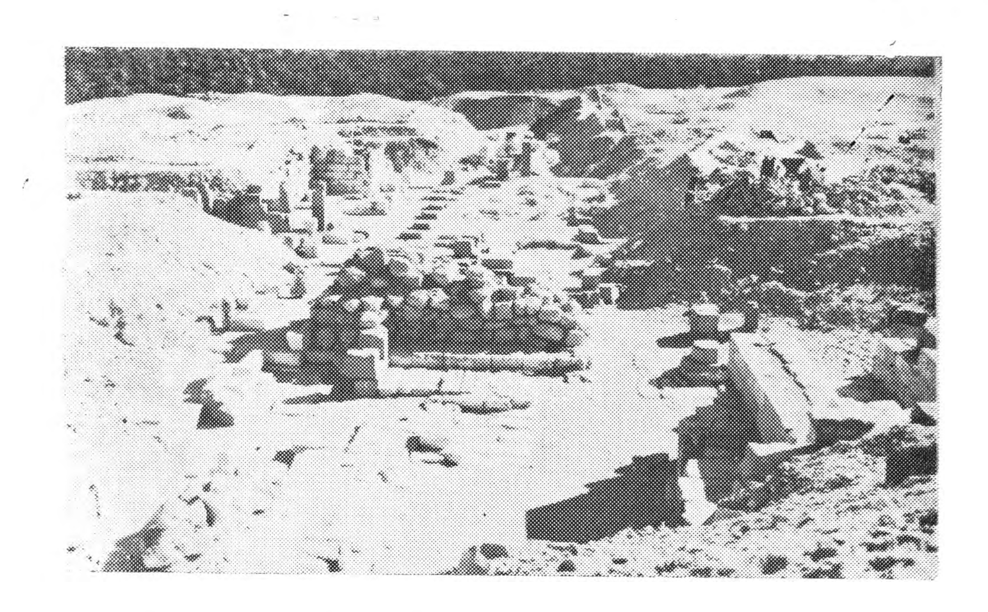
PL. V



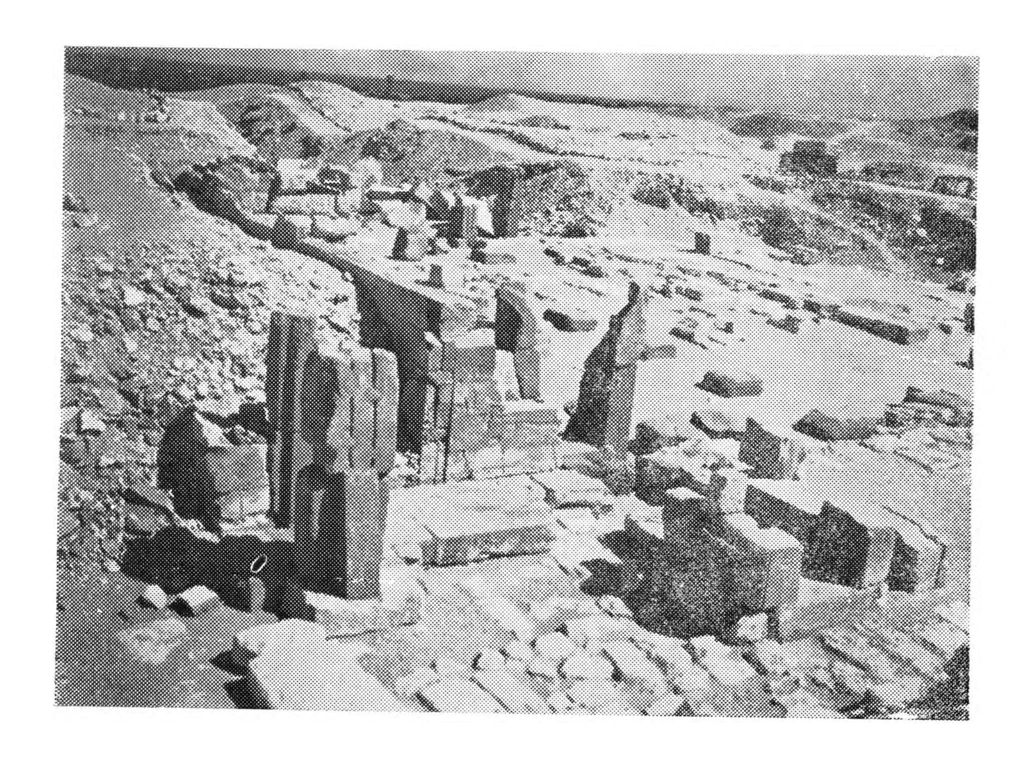
A.- Déblaiement du départ de la descenderie du «tombeau Sud entre le massif d'enceinte Ouest du complex de Sekhem-khet.



B.- Départ de cette descenderie depuis le même massif d'enceinte.



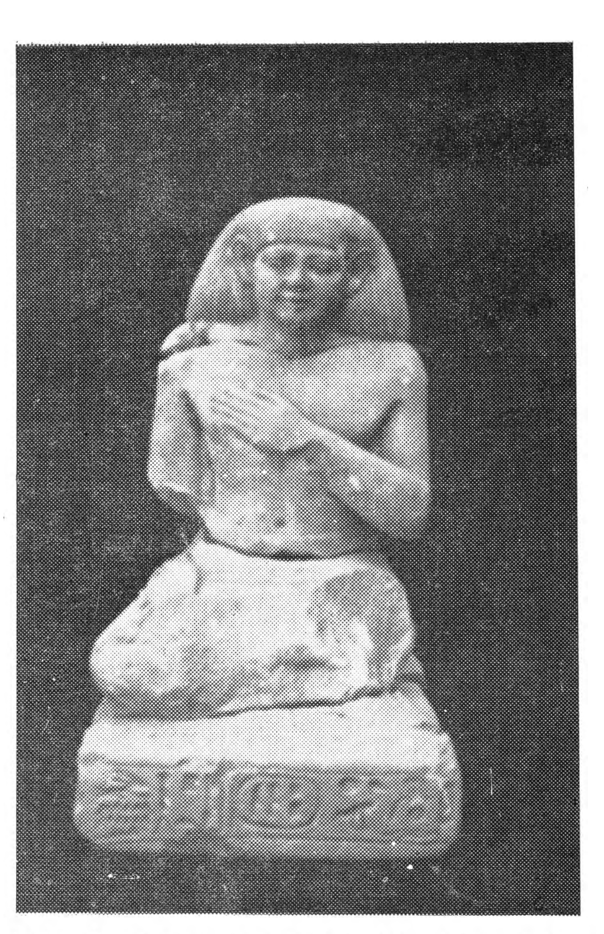
A.- Déblaiement du temble haut de Pépi Ier, en Janvier 1977 peu après la reprise des travaux au Sud de la cour à piliers.



B.- Piles ou jambages de granit après remontage et reconstitution dans ce temble; vers la droite, zone déblayée durant l'hiver 1977.



A.- Statue-bloc acéphale de Khperka-à-ankh (Moyen Empire).



H-Staluette de Ptah-ounenef (h Cm, 255). Socle et fragments du corps recueillis au cours des trois campagnes précédentes, et la tête en **1977.**



FOREIGN DEITIES
IN
THE EASTERN DELTA

by

IBRAHIM M. KAMEL

During the coarse of excavations undertaken at the cemetery of NEBESHEH(1), and in one of the PRE-SAITE tombs, five statuettes were found together. (Plate I).

Among the group, were three of the well-known Egyptian gods : OSIRIS, BASTET, and HARPOCRATES, while the rest, the two others, were strange interesting figurines which were hard to be distinguished at once. Here is a short account for them. (No. 4,5 of Plate I).

1. The first statuette is a standing woman with cut legs. The back is flat, so that it can be fastened to the bandages of the mummy. The figurine is in blue faince with dark brown touches on the body, and the workmanship is moderate. Although the statuette has no inscription, yet, one can distinguish in it a good model of BESET, consort of BES, the goddess of harvest, and the divine nurse. If we examine well the details of the figurine, we shall find that it is a fine modified form of this goddess when compared with the few examples which came to light and which are exhibited now in the museums(2). Indeed, our BESET, is a good complete type, measuring 15 cms. long. (Plate 4).

2. The second strange figurine is in yellowish white faince also, and measures 12 cms. high. (plate 5) It represents a standing grotesque man extravagantly formed. The most characteristical thing to be noted, is the head-dress which resemble the white crown of Upper Egypt in type, although it is coloured in black. The head-dress is narrowing in its upper part and reminds us with the head-dress of god OSIRIS and god RESHEP. The features of the face look Asiatic, but, certainly the statuette does not resemble god RESHEP, the foreign Syrian war-god who is shown always as a bearded man wearing a similar crown from the top of which hangs a streamer. The differences between the figurine discovered and that of god RESHEP are distinct, and it seems to me that the ancient Egyptian

(1) Antiquities excavations directed by the writer at Tell PHARAON during the seasons 1960, 1961, and 1962 to evacuate an area for El-Hessenieh city's projects.

(2) Prof. KLASENS was kind enough to send me the photos of the two BESETS kept in LEIDEN Museum (Plates "2,3).

sculptor had intended to blacken the helmet for assuring the difference between the two.

It is interesting to mention that a similar uncomplete statuette in faince with the same black helmet, had been discovered at Tell-Basta.(I) (Plate 6) Moreover, another broken figurine of the same personality came to light at NEBESHEH in a previous season.

Not so far of NEBESHEH, and about 12 miles to the east-south of it, another group of deities were discovered while ploughing the land for cultivation. The group consisted of a few bronze figurines of god OSIRIS with a big bronze statue of god BES, measuring 40 cms. in height. Although the statue dates to the late period, yet, it is a master piece... It shows the god as a bearded standing figure on a pedestal of the same material, with long shaggy hair and lion's ears, holding a staff (missing) in his right hand. The head is surmounted by a cap adorned with rows of feathers over which is the (Atef) crown. (plate 7).

COMMENTARY

The explanalion of the existence of such foreign deities in the Delta, espcially the eastern part of it, is due certainly to the imigrations of the Asiatics. We know the imperial expansion northward during the New Kingdom, and how the first empire, in the history of the East, existed and was settled in the seventeenth century B.C. when the Theban pharaohs got rid of the Hyksos and turned their attention to foreign conquests upon a large scale. The consolidation power needed incessant impact upon the nations of the East in order that the Egyptian supremacy would be undisputed. Thus, the imigrations of the foreign Asiatic tribes to Egypt, was well organized, especially to the eastern part of the Delta, the door to the East and from which all conquests came. In the same time there was a touch of universalism in the theology of the empire, and Egypt was forced out of the immemorial isolation of her narrow valley into world relations.

Those Asiatics brought with them, their inherited thoughts, customs, and traditions. Among their divinities whom we know are : BAAL, TA-URT, and KADESH. Some of those deities became popular between the Egyptians themselves, and took them as homely divinities who would be more likely to take an interest in their humble interests and aspirations. It is also evident that the Egyptians showed great and solemn respect to those foreign deities for whom temples were made.

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(1) Excavations of Antiquities' Department at Tell-Basta were directed by Mr. Shafik Farid since 1961. During the first season, he discovered the upper part of a similar statuette.

There are indications that certain deities acquired an increasingly popular cult like god OSIRIS, the god of the next-world who took the place of the other great Egyptian gods during the late period. There were no doubt that the principles of truth and justice were taken over by this god in the after-life, and the cult of OSIRIS extended and was spread among the common people, especially the uneducated masses who were securing bliss in their second life. Great numbers of the statuettes of this popular god found its way with the deceased when the normal persons preferred to recommend themselves to the patronage of OSIRIS, their homely god. Moreover, they did not neglect the other important local divinities like BASTET and HARPOCRATES who were accepted by the Egyptians, and had a wide-spread cult everywhere.

Another factor affirmed the popularity of god OSIRIS and other local gods and goddesses beside foreign gods whose figurines had been found during the coarse of excavations at NEBESHEH. It was the struggle which was confined to a limited number of certain supreme gods in Egypt. The dispute between the two universal gods in the empire, AMON in the south and Rc in the north. This dispute reached its zenith when the priesthood of every god, looking for supremacy, tried to command acceptance among the Egyptians. Soon the civil wars set up between the South and the North, and the great majority of people lost their confidence in their two great gods.

These struggles and wars were the first step to the decline of the Egyptian religion. Although, there was an attempt to revive the ancient religon during the Saite Period, and to go in the process of conserving the old, yet, the religion sank deeper and deeper into decay. The spirit which was kept in the hearts of the ancient Egyptians concerning AMON and Rc, and the personal piety for them, soon came to a close. The hearts of the poor and lowly believers began to look for the small deities, the less-important local divinities and the foreign gods. Those homely gods were not effected with these competitions which took place between Rc and AMON, but on the contrary, they enjoyed their freedom among the people and the uneducated classes as I mentioned.

Concerning the Eastern Delta, where those figurines were unearthed, there is no doubt that an Asiatic race or races foreign to Egypt, existed once in the place. They came from the East and settled in that part of the Delta, the nearest location to them. They might be captives, settlers, immigrants or conquerors. Perhaps, all the four in turn were at different times during the pharaonic periods. But, it is certain that they assumed the cult of their own divinities whom they brought with them, together with the cult of the popular Egyptian gods and goddesses whom they found respected by the Egyptians who were living in the locality.

A remarkable feature for these immigrations of the bedouin tribes who come from the East to the Eastern Delta, can be noticed

uptil now at the Sharkia Governorate. I noticed, myself, that most of the Egyptian families who live now in cities, towns and villages of the northern parts of the governorate, bear pure Arabic names, and they are in good relations with the branches of their families who exist in Palestine and the towns near by in the East.

We have to turn again to the two foreign statuettes of divinities (Plate I, No. 4,5).

The first statuette

It is that of goddess BESET, whose popularity as the wife of god BES(1), and as the divine nurse took place since a long time when she was accepted by the Egyptians after identifying her with goddess ISIS. Bearing in mind that the cult of OSIRIS, ISIS, and their son HORUS existed from early times, and that the divine triad had a potent influence on the Egyptians in their mythology, and that this triad obtained a high supremacy, the priesthood of god BES, were clever indeed to produce a new theory concerning the birth of HORUS as the son. In this case, BESET is seen as ISIS with the left hand carrying the child BES, while her right hand is over breast(2).

Many trials had been adopted to produce such a mythology, and it seems to me, from the study of the statuettes of god BES kept in the

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(1) It is interesting to state that most of the statues and statuetes of that god were extracted from the Eastern part of the Delta. This fact proves that the worship of god BES found a general acceptance in the Egyptian home at the Delta. Countless pendants and amulets were made in his likeness to be worn by the person, kept in his house, or buried with the dead.

Some scolars indicate that BES is not an Asiatic god. Zaki Saad, in Ann. Serv. XLII, P. 149 declares that the representation of the god points to a savage origin, and the writer assures at the end of his article that the origin of god BES is Africa, and that his cult is coeval with dynastic civilisation. While, Budge, states in his book (The Mummy) P. 286, that the worship of this god in Egypt dates to a very remote period and seems to have been introduced into Egypt from (ta-neter), the land which was situated by the eastern bank of the Nile, supposed by the Egyptians to be the original home of the god.. Meanwhile, Budge gives examples which prove that figures of god BES are common on Babylonian gems and seals, where the god is represented in the form in which he ordinarily occurs.

Anyhow, it is difficult to accept easily one of these two propositions. And, in conclusion, we face a fact proved by the excavations carried out in the Eastern Delta, this fact indicates that god BES came with the Asiatics.

(2) See Cat. Gen. No. 38728, 38728 bis, 38729, and 39419.

Egyptian Museum, that the development of this idea passed through three stages:

(a) The god BES appeared first as a deformed standing naked fellow, the upper part of him is a male, his lower part is of a female nature, with a part of a crown of feathers on head(1). His ears are pierced and between his legs exists a small crouched cynocephal with his arms resting on knees, and one hand towards mouth as the child HORUS. Thus, we can state that BES was formerly a hermaphrodite deity, as we have seen from the example given, and that he created his son by sexual union with himself.

(b) The female BES, so-called BESET, began to appear, either alone(2) or accompanied by her son BES, the child(3).

(c) As ISIS suckled HORUS, and was regarded usually as the home of the god, so did BESET(4). In the same time, goddess BESET suckled also THOT. She appears, in some statuettes, standing, using her left hand in holding or carrying the child BES, while she lifts a cynocephal (god THOT) or more than one cynocephal with her left hand(5). In this case, god BES is shown alone in his well known shape, assuming his functioness :

1 — as attendant at the birth, helping the pregnants in giving birth. These functions are represented always on the walls of the Birth House (ma-mes) in temples.

2 — as the guardian of the young sun-god, so, he is the foe of all serpents. He is represented strangling and devouring the serpents, protecting mankind from those noxious reptiles.

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(1) This statuette with the description mentioned above was discovered by my colleage Motawi Balboush at Arab el-Naam on July 1971 in a tomb related to the late period, and it is kept now in the Egyptian Museum.

(2) Some few standing statuettes had been discovered showing goddess BESET alone, as the figurne of NEBESHEH. Some are exhibited in European Museums, as the two ones of Leiden Museum, while the Egyptian Museum keep a sitting statuette for BESET, showing her as a female. See, J.E. No. 39144.

(3) A fantastic figurine shows the naked BESET carrying BES, the child, over her two shoulders, while she holds his feet with her two hands. See, J..E. No. 44706.

(4) See the statuettes of the Egyptian Museum which show the goddess BESET as ISIS, with her right hand over breast, while she holds the child BES with the left hand. Cat. Gen. Nos. 38728, 38728 bis, and J.E. 39144.

(5) See J.E. No. 3924 and Temp. No. 13/1/19/7 of the Egyptian Museum.

3 — as an avenging deity in the underworld with a menacing knife in hand, or as a warrior, bearing a shield and wielding a sword, and sometimes, he has a bow.

4 — as a provider of amusements. He is shown dancing, playing the harp, or beating a tambourine, so that he might encourage the worshippers to sing and make merry.

In the statuette of BESET discovered at NEBESHEH, the cynocephals are seen with their hands uplifted in adoration. The eight represented ones may indicate to something referring to Hermopolis (the city of the eight gods where according to one tradition, the primeval hill which had first appeared out of the waters of (NUN).

The second statuette

Although the features of this figurine are Asiatic, yet, the helmet worn on head reminds us with the head-dress of the Ashurian gods The collection of the foreign deities found by Jequier in 1929 at Saqqara,(1) in a place situated between the pyramid of OUJEBTEN and the north western angle of Mastabet Pharaon, revealed four shapes of gods and goddesses, so-called either standing or sitting. There is only one figurine(2) which can be compared with the unrecognised statuette excavated at NEBESHEH. The resemblances are based on the features of faces and the head-dresses. The features of the two are the same, and the both look Asiatic. And, although the figurine of Saqqara has three pairs of horns engraved in relief over the helmet, yet, the similarity of the head-dress which narrows in its upper part, is noticeable.

But, M. DUSSAUD, who studied the statuettes discovered by Jequier at Saqqara, suggested that they should have been some Assyrian gods and goddesses worshiped in Egypt, proposing that they took their way to Egypt during the Assyrian conquests which took place about 660 B.C.

Although the mentioned hypothesis which was published in 1929, might had seemed to be more logical, and might had given the satisfactive answer at that time, yet, it cannot be definitely fixed now from all points of view. In the light of recent excavations modernly excuted at Tell-Basta and Nebesheh, one cannot accept the suppositions of M. Dussaud. No body can ascertain whether those figurines of Saqqara are actual divinities or normal persons, and no one can distinguish also the names of those personalities if they are foreign gods indeed. All the

(1) G. Jequier, Rapport preliminaire sur les fouilles executees en 1928-1929 dans la partie meridionale de la necropole Memphite, Ann. Serv. Tome XXIX, P. 150.

(2) This figurine is No. 2 of the collection.

suggestions related about them since more than fifty years had no ground now and did not solve or simplify the problem of their nature, but rather complicated it. The only facts we have, according to the publisher are : their dresses, and their forms whether standing or sitting. Furthermore, it is noted that those figurines had been modelled by the Egyptian sculptors who worked and executed them under the indications of those foreign people. It is unbelievable to trust that the Egyptian artisans had modelled those statuettes willingly, while their hearts were full of hatred and dislike against the invaders.

At last, it must be pointed out that the statuette of NEBESHEH was collected from one Egyptian tomb dating to the Pre-Saite period that it was found together with the Egyptian gods and goddesses, and the same figurine was well-known also at Tell-Basta.

These facts give evidence to the proof that the Asiatic immigrants who settled in many parts of the Eastern Delta, had been egyptolised after a short time, and began to worship the Egyptian gods beside their favourite Asiatic divinities who became popular between the Egyptians themselves and took them as homely deities.

In conclusion, I have brought to light all the elements concerning the statuettes of those foreign divinities discovered in the course of excavations undertaken at the Eastern Delta. But, not arriving to a decision as to the last foreign statuette mentioned, I have to await, with interest, the comments of those who have already studied the subject, and those who excavated other parts of the Delta and did not publish the results of their soundings uptil now. The discussions are still opened, because the question about the identity of this newly discovered foreign god is definitly unanswered.

Ibrahim Kamel

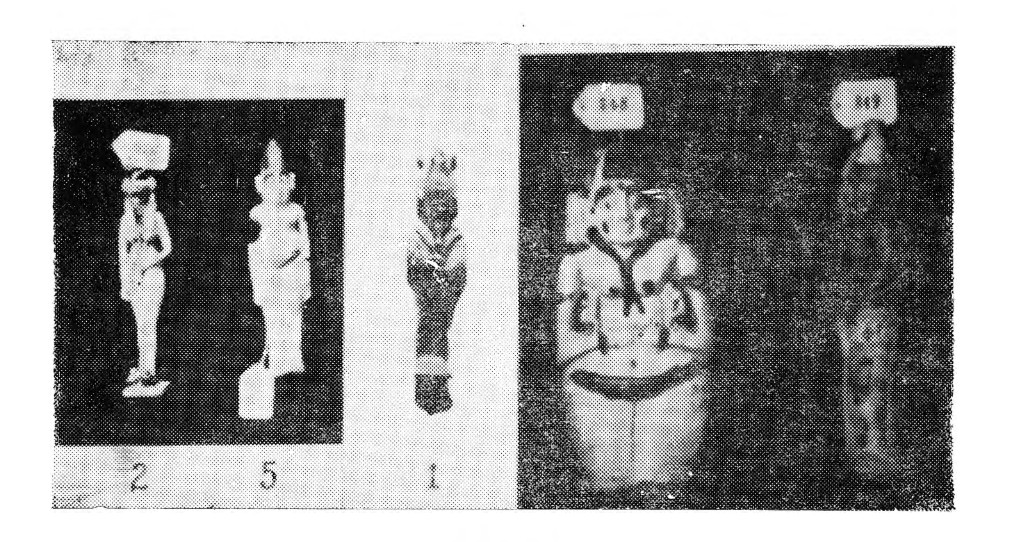


Plate 1

The five statuettes of deities found together in a pre-Saite tomb at NEBESHEH.

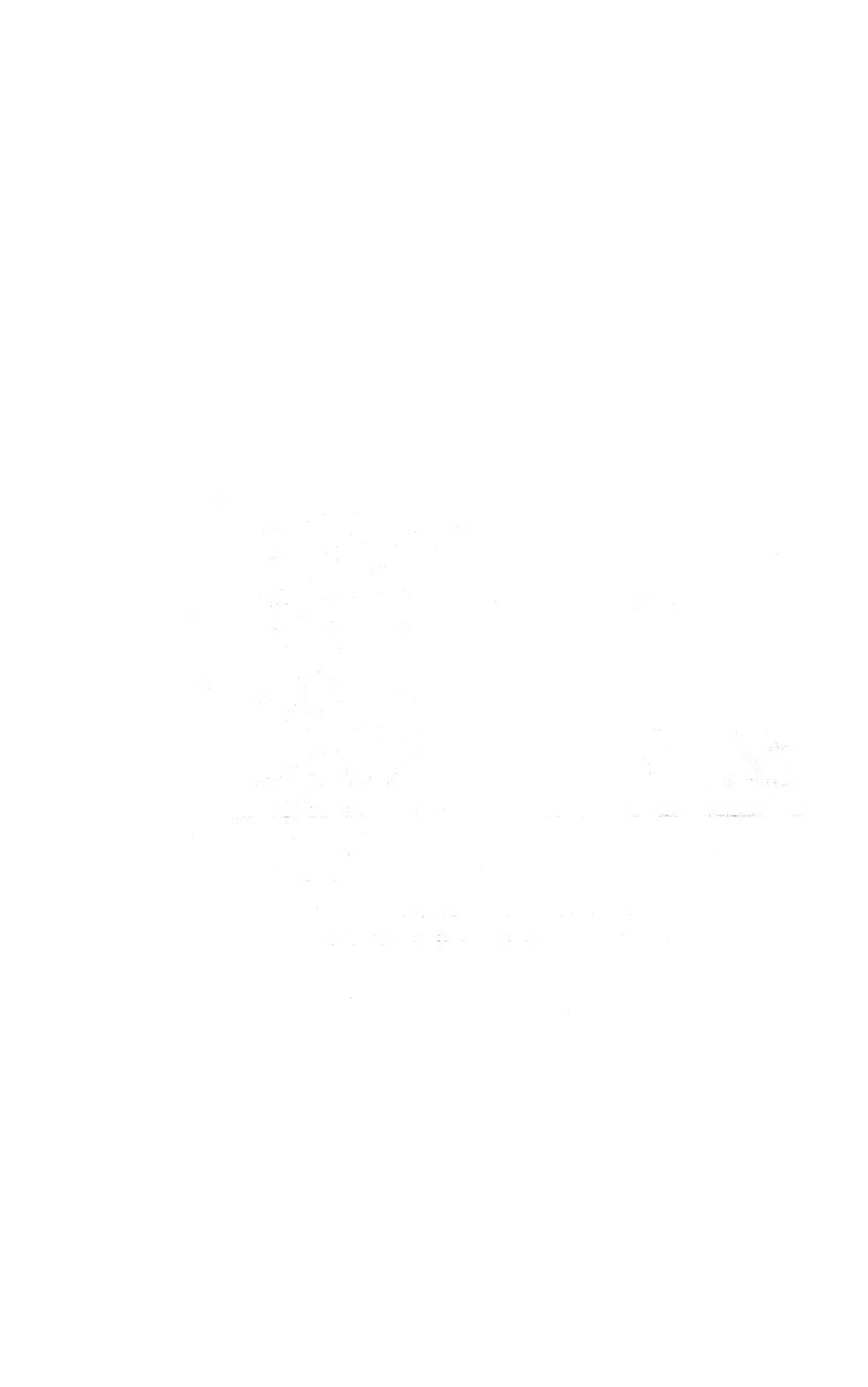




Plate 2

Goddess BESET of LEIDEN Museum



Plate 3

Goddess BESET of LEIDEN Museum

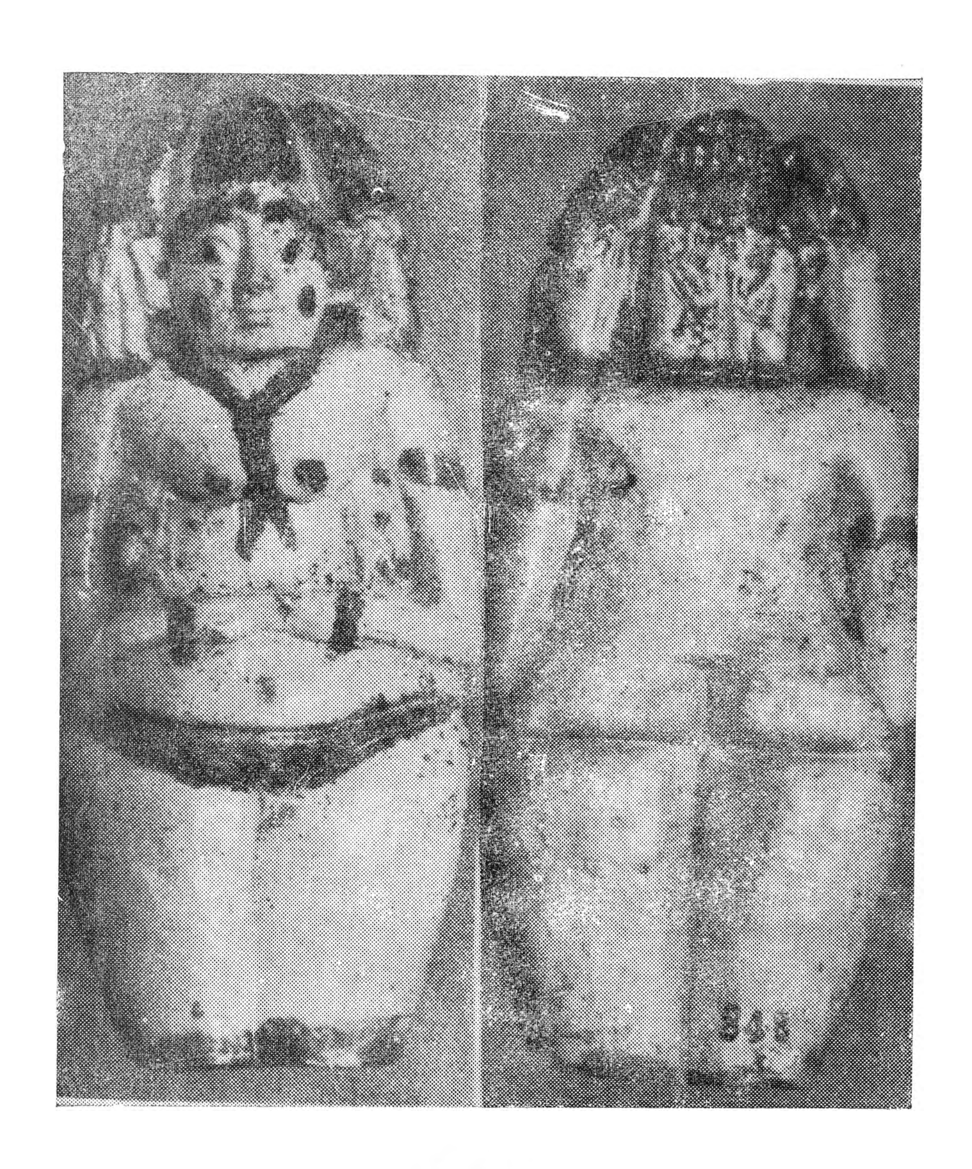


Plate 4

Goddess BESET discovered at NEBESHEH.



LEBENSZEIT USD VERHEISSUNGEN IN DEN BIOGRAPHIEN

VON RAMSES MOFTAH

Trotz des Reichtums der ägyptischen Biographien sind uns schon seit der 3./4. Dynastie, abgesehen von Aussagen über die Titel des Grabinhabers, Vermögen und Totenstiftungen, selten genaue Angaben über ihre Lebenszeit erhalten. Dagegen gewinnt man in AR und is de 18. Dyn. ein wichtiges geschichtliches Bild über den König von der Rolle des Grabherrn bei der Organisation von Feldzügen, Expditionen und Bauarbeiten.

Noch eigenartiger finden wir bei vielen Biographen keine Unterchei-dung zwischen "Idealbiographie" und "Tatsachenbiographie" innerhalb ein und desselben Textes. z.B. wenn seit dem MR und häufig im NR der Lebenslauf als "Lehre" dient, die aus ethischen Phraseologien besteht. Daher ist auch der Hinweis auf Lebensdaten unterschiedlich.

Wir beschäftigen uns im folgenden anhand einiger Beispiele, die bisher wenig oder keine Aufmerksamkeit gefunden haben, mit 3 besonderen Merkmalen :

I. Historische Daten und reale Angaben über das Lebensalter.
II. Der traditionelle Charakter der Phraseologien in Bezugnahme auf Jahres zeiten.
III. Ideale Angaben in Begriffen des "Jahresanfanges", des 'idealen Lebensalter und der "Ewigkeit".

I. Historische Daten und reale Angaben über das Lebensalter

Wir wissen im allgemeinen nicht, worauf sich die Datierung einer Totenstele bezieht, auf ihre Errichtung also Vorbereitung für den Tod, auf den Todestag selbst oder irgendwann nach dem Tod.

Der meines Wissens früheste Beleg für die Datierung dieser Art Stelen stammt aus dem 46. Jahre des Königs Monthuhotep II. der 11. Dynastiie. [1]. Offenbar war das Datum der Vereinigung der beiden Länder, ein geschichtliches und religiöses Ereignis von höchstem Range, für den Stifter Anlass, die Leser zur Darbringung von opfern zu bewegen. Der Text lautet : "Jahr 46, es geschah ein guter Anfang (hpr. n tp w3.t nfr.t), indem Month die beiden Länder dem König NN gab". darauf folgt der Aufruf an die Priesterschaft von Abydos, ihm opfer darzubringen. Die Stelen im MR werden besonders unter Sesostris I. oft datiert. Dieses Bewusstsein für die Jahreszahl verschwimmt schon unter dem Enkel Sesostris II.

Die ältesten Beispiele, in denen ein Privatmann seine Lebenszeit genau datiert, kommen in der 21. Lynastie vor. Auffallend ist die Paral-lelität von Lebenszeit und Einbalsamierungszeit. In Einzelfällen ents-prechen die Jahre der Lebenszeit sogar den Tagen der Einbalsamierung, wobei die 70 Tage bzw, die 70 ger Jahre als Ideal gelten. Dies ist durch ihre Bedeutung als Übergangszeit zur Verklärung zu verstehen. Im

Anschluss an das Opfergebet eines Amonpriesters auf einer Osirisstatue heisst es "Seine Lebenszeit auf Erden (ᶜhᶜ.f m ᶜnh hr tp t3) beträgt 72 Jahre, 5 Monate und 14 Tage, als er in die Reinigungshalle in die Hände von Anubis gesetzt wurde. Es wurde ihm alles getan, was man jedem grossen Gelobten und Trefflichen zu tun pflegt. Er vollendete 72 Tage in der Einbalsamierungsstätte, in denen er in Ehrwüdigkeit lag, dann wurde er zu seinem Haus der Ewigkeit geschleppt". (2) Ähnlich lautet die Inschrift seiner Tochter : "Ihre Lebenszeit auf Erden beträgt 43 Jahre, 9 Monate und 26 Tage ...... Sie vollendete 70 Tage in der Reinigungshalle (3),

II. Der traditionelle Charakter der Phraseologien in Bezugnahme auf Jahreszeiten

In der Ramessidenzeit hofft man auf Amons Hilfe und spricht von einem Notjahr als Jahr des Mangels bzw. des Mangelnden (**rnp.t gbj)",** als Jahr, in dem die Jahreszeiten nicht mehr stimmen, als ob die Monate "rückwärts laufen und die Winter-Jahreszeit (**pr.t**) in der Sommerjahreszeit kommt". (4) Beim Ausdruck "Mangel" denkt man offenbar noch an den fehlenden Teil des Sonnenauges als Ergänzung des vollen (Sothis-) Jahres. In den Liebesliedern (Ramessidenzeit) vergleicht man die Schönheit des Geliebten mit der des "heiligen Sterns", der am Anfang des vollkommenen Jahres (**rnp.t nfr.t**) erscheint. (5) Gerade in der Ramessidenzeit aber, aus der dieser Text stammt, stimmen die Jahreszeiten mit dem Kalenderjahr nahezu überein. Um das Ende der 1. Zwischenzeit jedoch fällt eine wesentliche Verschiebung der Jahreszeiten, um 6 Monate, mit allgemeiner Not zusammen, deren Beschreibung später als Topoi vorkommt. Damals fielen Sommermonate auf die Winter-Jahreszeit. Die Blüte des geistigen Lebens entsteht meines Erachtens nicht in Notzeiten, sondern erst dann, wenn die Situation besser zu werden verspricht, also in der XI. und vor allem XII. Dynastie. Es bleibt natürlich die Vermutung Sethes offen, dass im Laufe der Zeit und im praktischen Leben die Jahreszeiten zu klimatischen Jahreszeiten, Winter und Sommer, geworden sind, so dass die hier erwähnte Rechnung nicht stimmt. Frühling und Herbst sind in Ägypten keine so stark hervortretenden Jahreszeiten. (6) In der 2. Zwischenzeit, auf die mit der XVIII. Dynastie ebenfalls eine Blütezeit der Literatur, des politischen und religiösen Lebens (die Wiederherstellung des Amonkultes) folgte, haben sich die Jahreszeiten um 3 1/2 Monate verschoben. so dass in umgekehrter Richtung Wintermonate auf die Sommerjahreszeit fielen. Jedoch halte ich es für sehr wahrscheinlich, dass man alte Formeln ins Gedächtnis zurückgerufen hat. (s. Postskript).

Einige Beispiele aus den Biographien der 18. Dynastie sind im Grunde stichwortartige Aufzählungen als Rechenschaft vor dem Gott nach dem überlieferten Prototyp der Gaufürsten in der 1. Zwischenzeit. Neu ist ein Vorbild aus den Sargtexten (in Nachahmung der kgl. Pyramidentexte). Die persönliche Rolle des Grabherrn wird der himmlischen der Götter nach dem Mythos angeglichen.

In einer Autobiographie der 18. Dynastie aus Memphis, der des Thotmose, (7) wird der Tote angeredet: "O NN, zu Dir kommt der wr-m33.w-Priester auf dem Altar den ᶜnh-Stabstrauß (8) der Herren des jšd-Baumes tragend am E n d e des 1. Monats des Winters (TWBE), dem Tage, an dem das wd3.t-Auge angefüllt wurde, in Heliopolis". (9) Das heliopolitanische Fest des Jahresanfanges fällt mit dem osirianischen am A n f a n g TWBE während der 1. Zwischenzeit zusammen. Wir finden in dem genannten Text einen Hinweis aus die Augensage, das Fest des sechsten Tages, das im Wandeljahr keine festliegenden Daten und Parallelen in den Sonnen-, Osiris- und Mondsagen hat. Die Datierung der Stele wird an den Anfang des Kalenderjahres fallen (im Vergleich zum Anfang des Sothisjahres etwa um einen Monat verspätet, d.h. in die Regierung Thutmosis' III.). Weiter heisst es: Deine Seele fährt stromauf nach Abydos. Du wirst gerufen vor denen, die Dir antworten (wšbw) werden in r3-st3w am dritten Tag des dritten Monats des Winters (παρΜ2ΟΤπ) ...). Breit wird ihr platz in der (nšm.t) Osiris-Barke.

Hier wird noch auf das thebanische Orakelfest des Amenophis I., von dem wir später wissen, dass sein Auszug 4 Tage dauert, (10) und auf eine osirianische Wallfahrt hingewiesen. Die thebanischen und die osirianischen Feste haben sich in der Blütezeit dieser Kultzentren, Theben in der 11. Dynastie und Abydos in der 1. Zwischenzeit, als Monatsnamen eingegliedert. Am 3.7. endet das Fest des Monats Amenophis' I., gerechnet vom Datum seines Todes. Die 3 Tage stehen für eine legitime Reihenfolge von Amnophis I. bis Thotmosis III. ohne Hatschepsut. Nach dem Tode Thotmosis' III. blieben sie bei 4 Tagen.

Der Name des Grabherrn, Thutmose, mag als Omen gedient haben, denn Thot ist im Besitz des fehlenden Teiles des Auges, durch den es vollständig wird. Die Errichtung der Stele hat wahrscheinlich als Vorbereitung für den Tod, vor dem Tode Thutmosis' III. stattgefunden.

Die Inschriften einer herakleopolitanischen Statue der 18. Dynastie, der des Ḥtp, (11) lauten: "Ich bin Thot... Ich bin mit meiner Trefflichkeit ausgerüstet. Ich füllte (den Leib) dessen, der (nun) Besitz hat und ersetzte dem, der nichts hat. Mir sind Ehrengeschenke gemacht worden. Ich vereinigte das wd3.t-Auge und versammelte das Fortgelaufene, (//) ich ergänzte das Jahr, so dass es vollkommen geworden ist. Ich stellte den oberen und den unteren Teil der Erde an ihre richtige Stelle (wie) Thot ist es, der ihn richtig stellte. Ich schlug den Ursacher . . Feindseligkeit (Seth ?) und vernichtete sein Gefolge auf jenem Terrain von . ft-el-Henneh".

Daten in "geschichtlichen Märchen" - es handelt sich um jahreszeitlich bedingte Angaben - könnten in der Zeit der mündlichen Uberlieferung oder aber der schriftlichen Fixierung entstanden sein. (12)

Das Märchen von Pap. Westcar behandelt die Entstehung der Könige der 5. Dynastie durch Re. such **Rwd-dd.t** als Gottesgemahlin, die Frau eines seiner Priester aus **Shb** in der Gegend von Memphis. Wahrscheinlich ist' **Rwd-dd.t** Deckname für die Stammutter dieser Dynastie aus dem sekundären libyschen Herrschergeschlecht der 4 Dynastie. **Rwd-dd.t** gebiert am 14 TWBE. (13) Dieses Datum fällt mit einem Besuch des Königs Cheops zum Tempel des Re von **Shb**, möglicherweise am Geburtstag des Re, (14) zusammen. Das Eintreten der Nilschwemme nach dem Niedrigwasser ermöglicht dem König diesen Besuch. (15) Offenbar ist diese Geschichte eine volkstümliche Adaptation eines dogmatischen Themas mythischer Bedeutung. Die früheste Uberlieferung des Datums würde auf Ende der 6. Dynastie, die 1. Zwischenzeit in Memphis zurückgehen, als M i t t e TWBE mit dem (Sothis-) Jahresanfang zusammenfiel (eine Verschiebung von 4 1/2 Monaten). Verschiedene Anlässe könnten zur Änderung des Textes geführt haben. Mit einer Vorlage aus dem MR kann man rechnen. Sie brachte den Stil des Textes dem Neuägyptischen näher. Das uns vorhandene Manuskript wird in die Hyksoszeit datiert.

III. Ideale Angaben in Begriffen des "Jahresanfanges" des "idealen **Lebensalters" und der "Ewigkeit"**

tp rnp.t, eigentlich "Jahresanfang" zur Bezeichnung von Festdaten höchsten Grades: Die wörtliche Ubersetzung "Anfang des Jahres" trifft hier nicht zu, wenn man auch den Eindruck hat, man wollte diese "ideale Datierung" von wichtigen Festen, wie für die "Krönung des Königs", (//) das "Opetfest" und für das "Fest vom Wüstental" gelten lassen. Diese Tatsache zeigt das gelegentliche Vorkommen von den eigentlichen "vollen Daten" im gleichen Text oder in anderen Quellen.

Seit der Thotmosidenzeit nennt man in den Urkunden die Fluß-fahrt des Amon, sowohl am Opetfest (16) als am Talfest, (17) neben anderen spezifischen Bezeichnungen, als die "Ruderfahrt am Fest des des Jahresanfanges" **(hnn.t (m hb) n.t tp rnp.t)**.

Dies hängt zusammen mit den Thronwirren dieser Zeit und mit der Bedeutung des Opetfestes für die Ernennung des Königs durch Orakel und der des Talfestes für die Totenstadt und Orakel für das Volk.

Am Anfang des Kalenders von Medinet Habu drückt Ramses III. seine Dankbarkeit an Amon aus, der ihn als König ernannte, indem er seine guten Tate und Stiftungen in Karnak und Medinet Habu a... ...mit. Amon möge in seinem Totentempel erscheinen **(hcj)** "... ...en Deinen

Festen, die ich Dir am tp rnp.t gemacht habe, nämlich am Opetfest und am Talfest gleicherweise, ohne dass irgendein Fest von ihnen vernachlässigt würde...... die jährliche in Karnak, das Auge des Re, die ich in meinem Totentempel festgesetzt habe. Deine Statuen mögen in ihnen erscheinen (ʿshc) in meinm ehrwürdigen Tempel, in dem der König (Ramses III). in seiner Prozessionsbarke seinem Vater folgt, im Himmel, auf Erden, im Urgewässer und in der Unterwelt".[18] Ramses III. bittet Amon weiter: "Wende Dein Gesicht (Offenbarung?) zu meiner Angelegenheit (jh.t in Form von Opfergaben ?) am Herrscherstand (chc n nb, Stele)"[19] Man würde tp rnp.t als den "Zenit des Jahres", die Zeit religiöser Hochstimmung", "Feste ersten Grades" verstehen.[20] Im Festkalender selbst sind das Talfest am 2. Monat des Sommers, die Krönung des Königs im ersten Monat des Sommers und das Opetfest im 2. Monat der Uberschwemmungszeit datiert.[21] Die Inschrift des Krönungsfestes ist ausserdem als hb tp trj "Fest der Anfangszeiten" tituliert.

Die Wiederholung der Lebenszeit ist in vielen Begriffen und Benennungen ausgedrückt: Namen und Attribute des Allgottes, die unbegrenzte Dauer, Allmacht und Allwesenheit veranshaulichen;[22] Ausdrücke, für die ewige Dauer wie nhh und d.t;[23] die zyklische Belebung des Königs und nach seinem Vorbild die des Gottes der Amarnazeit im csd-Fest;[24] die metaphorischen Vergleiche des Verjüngens bzw. der Neugeburt "täglich" nach Vorbild der Sonne, "monatlich" nach Vorbild des Mondes und "jährlich" nach Vorbild des personifizierten Jahres.

Der Wunsch an den von Gott geweihten Herrscher, dass er Generationen auf Generationen entstehen lassen möge (shpr.f m d3m.w m d3m.w p3 hk3 n Jmn)[25] verwandelt sich inmitten der Amarnazeit - freilich in Bezug auf Aton und den Aton-König - durch eine feine Nuance in eine dogmatische Aussage, die sich auf den König als Schöpfung existiert: "Der vollendete Herrscher, der die Vornehmen schafft, der grosse Nil des ganzen Landes, der k3 aller Menschen, der Generationen auf Generationen entstehen lässt, der Erleuchtete des Aton, in dem Du ewig lebst".[26] Die Idee ist schon älter[27] und ist auch noch später in der Zeit Ramses II. überliefert.[28]

Eine Phrase, mit der die Bitte des Königs Sethos I. an Osiris ausgedrückt wird, (29) verdient besondere Aufmerksamkeit: "Mögen meine Jahre in ewiger Dauer (**hh**) sein, ohne daB er zählt (hsb) // Möge mein Geschick (Tod) mich nicht treffen.".

Vom Königtum des Re sagt er: "Möge er (Osiris) mich auf s e i n e n ehemaligen Thron setzen vor der Erde, d e r (der) sich nicht wiederholen wird, ewig **(nn whm.tj.fj d.t)".** (30) Dieser Ausdruck bezieht sich auf die Einmaligkeit des Gottes (Osiris (31) // Re) und in Amphibolie auf die des Königs in der Ewigkeit, ähnlich wie es vom Thron des Horus der Lebenden, der sich nicht wiederholen wird, ewig". (32) In einer Rede an Sethos I. vermittelt Thot dem König eine Aussage des Re: "Re sagt... 'Du bist der Sohn auf seinem Thron, d e r König, d e r sich nicht wiederholen wird' ". (33) Hier ist nicht klar, auf wen sich die Aussage des Sich-nicht-Wiederholens bezieht, möglicherweise auf Gott und König, denn **beide sind durch das Dogma des Gottkönigtums identisch,** das sich jedoch praktisch bei jedem König wiederholt.

Vielleicht ist die Wiederholung des Königtums von **Göttern und** "Halbgöttern" im Turiner Königspapyrus (34) so zu deuten, dass sie in einer (oder mehreren) anderen Gestalt (en) wiederkehren, z.B. der Ur- und Himmelsgott als Horus, Mitglied der Neunheit der 4. Generation und als der jeweilige Horus-König in der dynastischen Zeit; die **3h.w**, das Gefolge des Horus, die in Städten und Gauen herrschten, als Horus-Diener (35) und Menes, als der sagenhafte erste "irdische" Gott-König und Vorbild des Vereinigers der beiden Länder. Ausserdem könnte es sich bei Menes um eine Idee wie die der Soteriologie handeln. Der entscheidende Punkt ist die Trennung von Himmel und Erde bzw. der Ubergang **vom mythischen zum geschichtlichen** Königstum. Im ersteren **Fall** dienen die "legendären Regierungsjahre" als Zahlwortspiel (35)a zur Beschreibung der Regierung der Götter auf Erden bzw. ihrer Lebenszeit. Sie bstätigen die unerreichbare Unendlichkeit (**nhj**: Part. Perf. Pass. für Ptah, Herr der Jahre Pyr. 449; vgl. Ptah als Herr des **jsd**-Baumes).

Die Götter haben "Jahre" (Harachty Pyr. 1693; Atum Pyr. 258; Seth Urk. IV 244) wie die Jahre des toten Königs (Pyr. 1950 b), dessen Todestag euphemistisch als "die (notwendige) Reinigung" **(hrw.k wcb.k r.k** Pyr. 137 a) ausgedrückt wird. Die Götter haben Geburtstage (die 5 Epagomenen). Der Todestag ist unvermeidbar (**hrw.f hr mwt** Pyr. 570). Damit, dass Seth ihm entgeht, wird vielleicht die Fortdauer und das Bestehen der Spannung zwischen "Gut" und "Böse" gemeint sein.

Der König findet aus Anlass seiner Krönung in den verschiedenen Festen der Tempelgötter seinen Namen auf dem **jšd-Baum geschrieben** nach Vorbild des Urgottes Atum von Heliopolis. Dadurch werden ihm eine Unzahl von Jahren und Tausende von **sd-Festen**, ewiges Leben und ewige Herrschaft verheissen, [36].

Verstorbene Privatleute nehmen später das Vorrecht des Königs in Anspruch zu behaupten, ihre Annalen seien auf dem "ehrwürdigen **jšd**-Baum" mit der Schrift des Thot selbst, wie für Atum, aufgezeichnet, [37].

Der **šw3b**-Baum spielt im Glauben des Volkes offenbar die Rolle eines Orakelbaumes (!), vielleicht als Gegenstück zum Baum **jšd** beim Königstum. Das Wortspiel **jšd** bedeutet "fragen" (König an Gott), **šw3b** bedeutet "antworten" (bzw. auf Antwort hoffen, volkstümlich).[38] Gegen die Identität der beiden Bäume spricht ihr gleichzeitiges Vorkommen in der Aufzählung von Bäumen im Garten des Ineni. [39] Jedoch ist uns der Fall bekannt, dass bestimmte Baumnamen später auf andere Bäume übertragen wurden.

Man benutze ältere literarische oder religiöse Schriftstücke, teilweise durch das Herstellen von neueren oder durch Bearbeitung als heilige Tat, um sich an die Götter mit persönlichen Bitten zu wenden. [40] Auf der Rückseite des sog. Moskauer "literarischen Briefes" ist uns ein Gebet eines zweiten Schreibers [41] erhalten: "Oh: mein **šw3b**-Baum, mein **šw3b**-Baum des Chons, mein **šw3b**-Baum derjenigen (Götter), die die Länge der Zeit vollzählig machen (**jmhw 3w.t ṯr**) (?). Ich sage zu ihren Herzen (flehe sie an) 'Was ist das?', mögen ihre Herzen Gelobtes sagen (antworten)" [42] "Was ist das?" ist wohl die Orakelfrage. Um was es sich handelt, wissen wir nicht. Dies kann, als Topos, in den einzelnen Fällen verschieden sein.

Wenn in einem "geschichtlichen Märchen" Wenamon sagt:" Ich veranlasse, dass sie (die Baumstämme) Ägypten erreichen, um für mich 50 (?) oder 10.000 (?) (die hieratische Zahl ist nicht eindeutig zu entziffern) Lebensjahre von Amon zu erbitten (**dbḥ**) als Vermehrung (m-ḥ3w) zu meinem Schicksal", [43] so fragt man sich, welche Bedeutung im ersteren Fall die bescheidene Periode von 50 Jahren haben mag. Wollte er das ideale Lebensalter von 110 Jahren erreichen oder erstrebte er, nach der zweiten Möglichkeit der Lesung, ewige Dauer? [44].

Amenhotep, Sohn des Hapu erreichte 80 Jahre und hoffte 110 Jahre zu erreichen. q[4]4 Bei 80 liegt ein Wortspiel mit)(2 MENE "Anzahl von Jahren, Zeitlang" vor. 4)e4) Man schätzt ungefähr sein hohes Alter. Man verbringt die letzten 10 Jahre von den 110, indem "Er sich von Unheil reinigt und Lüge vertreibt... im Tun, das den Unwissenden zum Wissenden in Bezug auf sein Gehen zum Totenreich macht", (44c) Dagegen heisst es in der Lehre fur Merikare: "Vertraue nicht auf die Länge der Jahre. Sie (die Richter) sehen die Lebenszeit **(chc.w)** als eine Stunde an" (44d) .

Beim gleichen oben genannten Moskauer literarischen Brief fällt es auf, wie in der Einleitung, 1/3 des Briefes, Glückwünsche (im Unterschied zum Rest des Briefes in der Sprache des MR verfasst) an den Adressaten gewidmet werden, bei denen der Höhepunkt das "ideale Lebensalter", die 110 Jahre, bildet. Die Rubra (in rot geschrieben (45) : "Leben, Heil und Gesundheit sei Dir", 110 Jahre sind Verheissungen; "fern möge von Dir sein (zweimal)" ist apotropäisch; während die Rubra am Anfang des Briefes und in der Einleitung der eigentlichen Beschreibung des Missgeschickes des Adressaten als Kennzeichen dienen. Als Zeugnisse literarischer und Sprachgut-Uberlieferungen werden im folgenden aus Zwei anderen früheren Quellen Aussagen über das "ideale Lebensalter" zitiert:

Nach der Lehre des Ptahhotep heiBt es: "Mögest (?) Du mich erreichen, gesunden Leibes und so, daB der König mit allem Geschenen zufrieden ist und möchtest Du (viele) Lebensjahre verbringen. Es gibt keine gemeine Tat, die ich auf Erden getan habe. Ich habe 110 Lebensjahre verbringen. Es gibt geine gemeine Tat, die ich auf Erden getan habe. Ich habe 110 Lebensjahre **(rnp.wt 110 m cnh)** verbracht, die mir der König (aus seiner Gunst) gegeben hat und mit Belohnungen **(hs.wt)** über die der Vorfahren hinaus **(hntj tpj.w-c)**, weil ich für den König die Maat tat bis zur Stätte der Ehrwürdigkeit **(jm3h** "Versorgung") (46)

Der Prinz **Hr-dd-f** erzählt dem König Cheops im Märchen von Westcar von den Fähigkeiten des "Zauberers" **Ddj** als "Bürger von 110 Jahren." In seiner Begegnung mit **Ddj** sagt **Hr-dd-f** zu ihm:" Dein Befinden ist wie das eines, der vor dem Greisenalter lebt, dem Sitz des Vrscheidens, dem Sitz des Beerdigens, eines Mannes, der bis zum Morgen schläft, frei von Krankheit ohne Gebrechlichkeit **khkht** (als Alterserscheinung), so grüsst man einen **jm3h.** Ich bin hierher gekom-

men, um Dich zu rufen, mit einer Botschaft meines Vaters Cheops, damit Du das Treffliche essest, was der König gibt, und die Speisen derer, die in seinem Gefolge sind, dass er Dich gelangen lasse in ein vollendetes Debensalter (chc.w nfr) zu Deinen Vätern in der Nekropole". [47].

Uber die Personen, insbesondere Adressanten und Adressaten, und das Historische in dem Moskauer lietarischen Brief ist es nicht unsere Aufgabe, hier zu sprechen, ich fürchte, sie bleiben weiterhin anfechtbar. In den langen Wünschen für das ideale Lebensalter geht man scheinbar unbemerkt von Wünschen für das Diesseits auf die des Jenseitslebens über, indem man zuerst die letzteren negiert. Danach folgt eine Übergangsperiode zur Verklärung mit Hinweis auf die Einbalsamierung, Gottesgericht und die Wiederauferstcheung des Toten (das Wiederholen des Lebens whm cnh).

Der Adressant sagt: "Leben, Heil und Gesundheit sei Dir in der Zeit Deines Lebens. Du empfängst ein vollendetes Lebensalter (j3w.t nfr.t) in der befestigten (?) Stadt des Atum (Heliopolis) und die Gunst (hsj) Dir gegenüber wird bei dem ka des Königs bleiben. 'Du bist vollkommen (nfr)' (sagen) sowohl die Götter wie die Menschen. Aton erscheint am Himmel und seine Strahlen umgeben Dein Herz. Er kommt auf Deine Gebete mit zufriedenem Herzen, er erhört Deine Bitten (sdm spr), wenn Du ihm (früh am Morgen) preist (dw3). Duwirst durch seine Strahlen gesalbt (wrh), wenn er im Zenit ist (jw.f m cnh). Deine Glieder strecken sich aus in Gesundheit. Er vertreibt (dr ?) Deine Krankheit. Er eilt auf den Anruf dessen? .... Er veranlasst, dass Dir 110 Jahre auf Erden gewährt werden. Dein Leib ist nicht gebrechlich (khkh.t) in Freude,[48] , ohne Unwohlsein in Deinen Gliedern und ferner noch im Frohsein. Dein Herz freut sich ohne Beengung. Fern möge von Dir sein (w3j jr.k) die Vereinigung mit denen, die dem Tod untergeben sind (hrj mwt) [49] indem Du am See von Pelusium (Sile) (s sjnw) [50] unter (hrj "tragen") den (verschiedenen) [51] Gefäßen bist, dem Weingarten nahekommend (w3j.tw r s jrp). Nicht gibt es Deinen Schaden (durch den Wein), denn er ist vollendet hergestellt (nn hcm.k sw crk).[52] .

Nicht gibt es Deine Stunde (des Verweilens) unter den t(3)b-Geféßen, indem Deine Nase vor dem, was Du Dir begehrst, verstopft ist. [53] Deine Glieder sind unversehrt und jedes Wort ist an seinem

(richtigen) Platz. Dein Herz ist in seinem (Brust-) Kasten. Deine Zunge hat freien Lauf, wie sie war, ohne Ungenauigkeit (Stotter?).[54] Schau auf den Platz der **pc.t**-Menschen in der Sonnennähe (?) **(m dw3j) Fern möge von Dir sein (w3j jr.k)** der Anblick des Ortes, der frei von Menschen ist,[55] Das Göttliche Deines Auges (Seh**kraft, oder bildlich m3c.t)** steigt Dir eilend empor. Deine beiden Ohren leiten Verständigkeit in sich ein, (zu ihr) wendend und Dein Leib (bleibt) ihr Gefährte. Nicht gibt es Deinen Tadel, wenn Du Dich mit der Nekropole (**hr.t**) vereinigst, wohlbehalten und heil. Du vereinigst Dich mit den **sr.w** von Heliopolis wie die **m3c.tjw.** Du trittst ein in das Einbalsamierungshaus. Du empfängst eigene Speise aus dem **snn.t3** (Bauteil), das was hervorkommt zur Verfügung der Westlichen, ewig".

Traditionsgemäss finden wir die Gunst des anonymen Königs erwähnt, von der sonst im Text keine Rede ist. Die Schwierigkeit, Teichgärten des Diesseits von denen des Jenseits zu unterscheiden, besteht sowohl bei Abbildungen wie bei Texten. Vom eigenen Hausgarten, Tempelgärten und Erträgnissen königlicher Weingärten möchte sich der Tote im Jenseits nicht trennen. Modelle[56] und Darstellungen der Totenfeier, der Einbalsamierung und derZeremonien der Mundöffnung[57] im Tempelgarten und die magische Kraft von Texten ermöglichen ihm diesen Wunsch. Man nennt offenbar wirkliche Tempelgärten, die man nach Vorbild des Osirisgrabes in Abydos, in Herakleopolis und Memphis lokalisiert[58] Die Verheissungen des Adressanten, des "Gottesvaters" von Heliopolis an den königlichen Schreiber stammen aus seinem Vorstellungskreis und seiner Götterwelt. Das Geniessen höheren sagenhaften Lebensalters im Diesseits wird einer ausdrücklich erwähnten Skepsis an den "Schönen Westen" gegenübergestellt.

Im Laufe der Zeit verband sich mit **nhh** - später deutlich mit dem Christentum zusammengewachsen - die Vorstellung vom Uranfang, so dass **s.t nhh** in einer Szene des Grabherrn beim Vogelfang nach "irdischem" Vorbild der Marschen in den Sumpfgebieten des Deltas[58a] "Paradies" bedeute: **(shmb jb m33 bw nfr m s.t nhh cnh.w** BM).[58b]

Noch heute in Ägypten bezeichnet man (m.W nur die Kopten) den neuulich Verstorbenen als متنيح (Mutanieh, wörtlich altägyptisch: "der zur nhh Gehörende"). Man bittet den Gott um sein nhh (نيح "naieh"). In der koptischen Kirche betet man:[59]

ⲦⲰⲂϨ ⲈϪⲈⲚ ⲚⲈⲚⲒⲞⲦ ⲚⲈⲘ ⲚⲈⲚⲤⲚⲎⲞⲨ ⲈⲦⲀⲨⲈⲚⲔⲞⲦ ⲀⲨⲘ̀ⲦⲞⲚ ⲘⲘⲞⲨ ϦⲈⲚ ⲠⲚⲀϨⲦ ⲘⲠⲒⲬⲢⲒⲤⲦⲞⲤ ⲒⲤϪⲈⲚ ⲠⲈⲚⲈϨ

Die arabische Ubersetzung:

اطلبوا من أجـل آبائنا واخوتنا الذين رقـدوا وتنيحوا فى الايمان بالمسيح منذ البدء

... ϩINA ⲚTE ⲠⲬⲢICTOC ⲠENNOYT ⲈⲘTON ⲚNO-
ⲮⲨⲬH THPOY ϦEN ⲠIⲠAPAⲆICOC ⲚTO ⲚOYNOϤ

لكى المسيح الهنا ينيح نفوسهم اجمعين فى فردوس النعيم .

Man nennt heilige irdische Orte [60] als "Paradies",z.B. " IEPOYCAⲖHM ⲚTE ⲦⲪE..." "Jerusalem des Himmels" [61] ,vgl. Paradies Edens, vgl. Ethiopien [Utopie]). " ⲘTON ⲮⲨⲬH ... " bedeutet "die Seele befestigen (نيح) " [62] d.h. wieder einen Leib bekommen.

Jesus gilt als ein wiederauflebender Mensch, ein zweiter Adam [36] und damit ein sterblicher Mensch. [64] Der Tod ist eine Pflicht, die man dem Gott verrichten muss [65] Im Arabischen Ägyptens spricht man euphemistisch vom Tod als وافته المنية ، منية (w3.t mnjt) "Landen" man ist seinem "unvermeidbaren Schicksal treu geblieben (وافاه الأجل المحتوم) [66].

Als Sonnengott aber (vgl. der Simbus) ist Jesus unsterblich. Im Laufe der Zeit deshalb wurde **ḥḥ cnh.w // ḏ.t** (Sinuhe 212). **nḥḥ** ursprünglich weist auf die Ewigkeit des Re, irdisch (vgl. جث ، جثه) auf die Ewigkeit des Osiris und seine Auferstehung hin [67] .

Dass das koptische Ritual von dem Altägyptischen sehr beeinflusst ist, zeigt auch :

ⲚⲐOK ΓAP ΠE ΠIⲖOΓOC ⲚTE ⲪIⲰT: ⲪⲆ ETϦAXOY ⲚNI ENEϨ: ΠINIϢT ⲚAPXE EPEYC. ⲪH ETAϤϬI-CAPⲜ OYOϨ AϤEPPⲰMI ...

"Du bist das **Wort des Vaters:** der Gott, der vor den Zeiten قبل الدهور existiert; der mächtige **Hohepriester,** der sich verkörpert hat und Mensch wurde. [68] (vgl. Denkm. memphit. Theologie und P. Westcar). So wird verständlich, wenn es im koptischen Ritual heiBt:

ϧⲉⲛ ⲡⲓⲡⲁⲣⲁⲇⲓⲥⲟⲥ ⲛ̀ⲧⲉ ⲛⲟⲩⲛⲟϥ ϧⲉⲛ ⲧⲭⲱⲣⲁ ⲛ̀ⲧⲉ ⲛⲏⲉⲧⲟⲛϧ ϣⲁ ⲉⲛⲉϩ

... " (69) "... Paradies (Jenseits), welches schön ist // ḫr.t der Lebenden bis zur Ewigkeit (nḥḥ übersetzt الأبد [= الأزل]). "Die Lebenden (cnh.w)" wurde als Euphemie auf die Toten gebraucht, wie ḥrw.k ḥr wcb.k und im Gegensatz zu "die zu sterben haben (ḫr mwt) (S. 96).(70) Vom Gott wird gesagt "ⲡⲓⲣⲉϥϩⲓⲥⲉⲛϯ ⲛ̀ⲧⲉ ⲛⲓⲉⲛⲉϩ" "der Begründer der endlosen Zeiten دهور (71) "(die Toten) ⲁⲣⲉϥϩⲙⲟⲧ ⲛⲱⲟⲩ ⲙ̀ⲡⲓⲱⲛϧ ⲛ̀ⲉⲛⲉϩ (71) "(Der Gott) hat sie begnadet (wörtlich : durch Reinigung ḥm3.t) mit einem ewigen Leben الأبدية "(72) ⲙ̀ⲧⲟⲛ (74) hat als Variante ⲁⲛⲁⲡⲁⲩⲥⲓⲥ (75) "ausruhen".

Im Arabischen der arabischen Halbinsel ist نياح "Wehklagen" rein erhalten. Das ligt daran, dass die Beziehung Agyptens mit Süd-arabien seit alters her bestand. Dafür sprechen die Onomastica Südarabiens. "(Jemanden) beklagen" heisst نوح altägypt. nhw.t "Klage, das Wehklagen", nhj(s.u.). Die Klage verhilft zum "Andauern des Namens, (76) vgl. nhj für Ptah als Herr der jahre (Pyr. s.o. S. 96). und nhy vom Sonnengott (Tb). Dies ist sine osirianische Vorstellung, wo ḥ zu h mit der Verklärung des Osiris im Libanon zusammengefallen ist. Man vergleiche das Wort für "Sarg" nb cnh, arab. Ägyptens نعش (77)

Über die Indo-Germanen wurde die ḥ zu h, um wieder nach Ägypten in einer Zeit vor der Verfassung der Pyramidentexte reflektiert zu werden. Zwar sind die Indo-Germanen in Westasien nicht vor 2000 v. Chr. belegt, sie dürften aber in Syrien älter gewesen sein. (78) Als Beispiele nennen wir nhj (Pyr.) "Andauern des Namens"(79) (s.o. nhj), nhh // cnh (Pyr.).(80).

nhh (Pyr.) wurde zu hh (NR). nhh und h3 sind ursprünglich "Unzahl", vgl. ϩⲁϩ "Menge" Var. ⲉⲛⲉϩ , ⲁⲛⲏϩⲉ .Von grosser Bedeutung ist der Gebrauch von nhh im Kopt. zum Stärken des Negativum im Sinne von "absolut nicht"

"ⲉⲣⲉ ⲧⲉϥⲙⲉⲧⲛⲟⲩⲧⲉ ϥⲱⲣϫ ⲉⲃⲟⲗ ⲁⲛ ⲉⲛⲉϩ ⲛⲧⲉϥⲯⲩⲭⲏ ⲟⲩⲇⲉ ⲡⲉϥⲥⲱⲙⲁ ". (81) "Sein Gottsein trennte sich absolut nicht, weder von seiner Seele noch von seinem Leib". "Der Leib h.t" ist für die "Fische" rmw (vgl. رمة [remma] "Kadaver") bestimmt, die "nhw.t (ewige Seeligkeit," für die "Vögel" (vgl. der "Seelenvogel b3". (82)

A n m e r k u n g e n*

(1) L. Klebs, Reliefs MR (Heidelberg 1922) S. 22 (Abydosstele des **Mrw** Turin 1447); vgl. G. Evers, Staat aus dem Stein (München 1929) 2. Teil S. 35 f.

(2) L. Habachi in ASAE 47 pl. 33; s. Janssen in OMRO XXXI S. 39f; s. Maystre, RdE **6** (1950) 85-88.

(3) Habachi, ib. Für die Spz. s. L. Žabkar, A Greco-Egyptian **Funerary Stela, S. 101 f. (Studies on Honor of John Wilson** 1969).

(4) Pap. Anast. IV 10 ff.; dazu R. Weill in Rev. d'Egyptologie V 255 f.

(5) Pap. Beatty I vs. C.p. 1 Z. 1-2.

(6) NGWG 1919 S. 295.

(7) BM 155 (Bd. VIII pl. 39 S. 48.8 ff.)

(8) vgl. das Determ. [hieroglyph] für "Gerechtfertigte".

(9) Schott, Altägyptische Festdaten (1950) S. 973 vgl. Kees, Lesebuch (Tübingen 1928) Sr. 38; Junker, Die sechs Teile des Horusauges und der "sechste Tag" ZÄS 48, 101 ff. Vgl. Fest des Schreibens des Namens König Ramses III. auf den Blättern des **jsd**-Baumes in Medinet Habu (pl. 163) am Monat TWBE **6.** Tag des Amonfestes. Am 1. Tag TWBE war das Fest des **nḥb-k3** des Erscheinens der M. des Ramses III., s. Schott ib. S. 93,94, Ramesseum LDIII 169.

(9a) vgl. Schott, Festdaten S. 98.

(10) Vgl. Schott ib. S. 99 Nr. 113 Ostrakon Regierung Sethos' I.

(11) Borchardt, Statuen und Statuetten II (CG 77) S. 113.

(12) Schott, ib.S. 37.

(13) Pap. Westcar 9,15.

(14) Vgl. die Namen der 3 Könige.

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* = Für die Abkürzungen s. Lexikon der Ägyptologie, Herausgegeben von W. Helck und Eb. Otto 1975.

(15) Für 4 Ellen als Durchschnitt der Nilschwelle in den Annalen der Thinitenzeit bis in die 5. Dynastie (wohl in der Nähe von Alt-Kairo gemessen) s. Kees, Das Alte Ägypten (1965) S. 21. Es handelt sich jedoch in unserem Text um einen Kanal oder Nilarm.

(16) Urk Urk. IV 175; 624; 2037; 2042.

(17) ib. 925.

(18) Pl. 138 z. 36.; an eine entsprechende Betrachtung der einzelnen Bauleile des Tempels mag hier gedacht werden.

(19) ib. Z 50.

(20) Vgl. ähnliche Zeitbegriffe wie wie 3t "der richtige oder höchste Moment des Agierens".

(21) Pl. 142; 152; 154 (s. Schott, Festdaten s. 107; 106; 85).

(22) E. Otto, Gott und Mensch (Heidelberg 1964) S. 14; 19ff. s. J. Assmann ,Zeit und Ewigkeit im Alten Agypten AHAW I Heft 1975.

(23) S. u.

(24) G. Fecht, Amarna-Probleme, ZÄS 85 S. 93; 116.

(25) Davies, The tomb of two officials of Tuthmosis the fourth (London 1923) pl. XXXI.

(26) M. Sandman, Texts from the time of Akhenaten (BAe. VIII 1938) S. 37; vgl. S. 35 und 50.

(27) Pyr. 1785 a.

(28) Inschriften des Nb-wnn-f: Sethe in ZÄS 44 Taf. II Z. 18ff.

(29) u. (30) Schott, Der Denkstein Sethos I. für die Kapelle Ramses I. in Abydos (Göttingen 1964) Z. 24.

(31) Vgl. CT I 233b von Osiris Sohn des Geb.

(32) Urk. IV 80.

(33) Mariette, Abydos I 22.

(34) Gardiner, The Royal Canon of Turin (1959) pl. I.

(35) In Pap. Beatty VIII rs. 4,3 gelten sie als "Gefolge des Osiris".

(35a) R. Moftah, Ära-Datierungen, Regierungsjahre und Zahlwortspiele, Cd'E Bd. 39. (1964) S. 47f.

(36) Z.B. Medinet Habu pl. 163; 236 und Karnak pl. 88; 23; 34.

(37) Golénischeff, Pap. Hierat. (C.G. 83) 58008 rto. Z. 43 f und 58007 rto. Z. 32f.; s.J. Lieblein, Le Livre Egyptien que mon nom fleurisse (Leipzig 1895) pl. XLVII 12 f. und LVII 8 f.

(38) vgl. š̌dj, eigentlich mit der Bitte "singend" an den Gott gehen, vgl. يشدو

(39) Urk. IV 73.

(40) s.u.

(41) Dazu noch eine Inschrift eines dritten Schreibers, dem offenbar das Eigentum des Papyrus zuletzt zufiel, und die als Bezeichnung des Papyrusinhaltes (Inventur) dient.

(42) s.G. Fecht, Der Moskauer "literaturische Brief" als historisches Dokument, ZÄS 87 12-31; dazu M. Korostovtsev, Le papyrus hiératique 127 de la coll. du Musée des Beaux-Arts. Pouchkine (Moskau 1961). (Für den Moskauer Text liegt inzwischen eine verbesserte Ausgabe vor: R. Caminos, A Tale of Woe, Oxford 1977 (Hinweis J. Osing). Die Erwähnung von Chons weist auf die thebanische Herkunft des Schreibers hin und die der Götter (Amon-Re, Atum, Thot in verschiedenen Tempeln), an die das Orakel in Verdichtung (?) gerichtet wird.

(43) Wenamon 2, 55-58 (Gardiner, LES 71-72).

(44) R. Moftah, Ära-Datierungen S. 45f.

(44a) Urk. IV 1828.

(44b) R. Moftah, ib. S. 46.

(44c) CT III 293.

(44d) Merikare 54-55.

(45) s. G. Posener, Les signes noires dans les Rubriques, JEA 35, 77 ff.

(46) Ptahhotep 637 ff.

(47) P. Westcar, 7, 16-23. Das ideale Lebensalter wird heutzutage in Westasien als اختيار "Ausgewählter Scheich", in Agypten als زمنى "(Mann, der) (ś)mn (ist)" ausgedrückt. Auch in Ägypten spricht man den Angehörigen des Verstorbenen sein Beileid aus: " البقية فى حياتك " 'der Rest (des Lebens des Toten) sei Dir übrig bleiben", um die Antwort zu bekommen: " فى حياتك الدائمة " "in Deinem ewigen Leben".

(48) 3w.t bw (?) jb Haplographie für 3w.t jb (s.G. Fecht, Wortakzent und Silbenstruktur (ÄF 21, 1960) unter Assimilation von Wurzeln (jb > bb) u.ä.).

(49) Es fragt sich, ob hier wieder eine Haplographie (hrj jmj wt) "die den Einbalsamierenden untergeben sind" liegt.

(50) S. Gardiner in JEA 5 S. 184 f.; 194; 253; (besonders Pap. Anast. III und Pap. Harris 8, 2-12); Gauthier, Dict. Geogr. V 14 f.; sjnw ist schon seit den Pyramidentexten, unter anderen Orten, fur seine guten Weinsorten bekannt (Pyr. 92b Weinopfer darreichen aus ᶜbš, Buto, ḥ3mw und Pelusium. Bemerkenswert sind die verschiedenen Gefässformen.

(51) Als Ideogramm wiedergegeben. Es kann sich jedoch um das Zeichen [Hieroglyphe] für "Weinlaube" handeln, s.Gloss. Golénischeff 3, 14 Onomastica IX.

(52) "Fertig gegoren?". Von der Qualität des Weines kommen **m3ᶜ.t**, **nfr** und **jsw** vor (s. W. Hayes, Inscr. from the palace of Amenhotep I. JNES 10 S. 35 ff. (fig. 4-8); vgl. ερπαc

(53) Offenbar ein Hinweis auf den Zustand des Todes und Liegens in der Einbalsamierungsstätte (s. Anm. 57). Sinn: Du geniesst den Wein noch am Leben!

(54) Vgl. die Beschreibung der Alterserscheinungen am Anfang der Lehre des Ptahhotep.

(55) Der Ort des vollkommenen Todes?, nicht etwa das Grab oder die Wüste ? Vgl. Urk. IV 2070 "es gibt kein Leben ohne Dich (den König). Es ist ein Gelangen zum Nichtsein (pḥ.w r tm wnn)".

(56) Opfertafel Kairo 1330 aus Dahschur. Das Modell gibt einen echten Garten wieder. Die Erträgnisse des Gartens sind Wein und verschiedene Früchte.

(57) Vgl. Darstellungen in Gräbern Hoher Priester von Memphis, offenbar nach Vorbild des Osireion (Quibell, Teti pyramid, north side (1927) S. 34; Erman in ZÄS 33, 21ff. (pl. I); Mads ZÄS 41, 110 ff. pl. I. (Morgensen, La Glypt. Ny Carlsberg (193 pl. 103); vgl. Frankfort, The Cenotaph of Seti I. at Abydos (1933) pl. 2,3; dazu R. Moftah, Heilige Bäume, Masch. Schriftl. Diss. Göttingen 1959, S. 109 ff; 126.

(58) Opfertafel eines Harasaphepriesters aus Abusir-el-Melek (Berlin 17038, Photo Heidelberg 90 c 27; Sethe in ZÄS 44, 29); "Der groBe See des Oberägypt. Abydos", "Der grosse See des Unterägypt. Abydos (Herakleopolis)", "Der Natron-See" und "Der **m3c.t**-See". Die beiden letzten Seen werden ausserdem nach Tb. Kap. 17 (CT IV 217; s. Grapow, Das Kapitel des ägypt. Tb. (Diss. 1912) S. 41f.) neben der Insel der **m3ᶜ.tjw** in Ehnas lokalisiert. Dagegen soll sich die "Insel der Gerechten" in Memphis befinden (s. Erman in ZÄS 33,22).

(58a) Für die Entwicklung seit dem AR s. R .Moftah, ib. S. 69ff.

(58b) J. Assmann in Ch. Vandersleyen, Das Alte Ägypten PKG 15 Das letzte zeichen ist 'ḥ'w "Lebenszeit" zu. lesen, s. jedoch ältere Abbildungen PM 1 2 S. 817b, (18. Dyn), s.o. S. II (Sinuhe 212).

(59) ⲡⲓϫⲱⲙ ⲛ̀ⲧⲉ ⲡⲓⲉⲩⲭⲟⲗⲟⲅⲓⲟⲛ ⲉ̄ⲑ̄ⲩ̄ letzte Ausgabe 1967 S. 44-46.
Hinweis im Text auf die fehlerhaft geschriebenen Worte verdanke ich H. Quecke.

(60) R. Moftah, Heilige Bäume, ib.; s.o.S., 9.

(61) ⲡⲓⲉⲩⲭⲟⲗⲟⲅⲓⲟⲛ S. 293.

(62) ib S. 292 f, 427 : ⲯⲩⲭⲏ ist die Seele des Verstorbenen,

(63) ib. 587.

(64) vgl. ib. 634; vgl. das Erschaffen des Menschen aus der Erde (Chnum, Enkido in Gelgamischepos); من الطين والى الطين تعود

(65) ib. 120.

(66) وافتة المنية ، توفى ، وفى ـ يفى

(67) vgl. die symbolische Bedeutung der Richtungen Westen und Osten im Ritual der Ausräucherung: , ⲡⲓⲉⲩⲭⲟⲗⲟⲅⲓⲟⲛ 112,113. Einen ausschlaggebenden Beweis gibt S. Schott, Der Denkstein Sethos' I. (s.o. S. 96).TWBE beschreibt das Auferstehen des Osiris.

68) ⲡⲓⲉⲩⲭⲟⲗⲟⲅⲓⲟⲛ , 521 f.

(69) ib. 292 f.

(70) In Algerien sagt man vom Blinden "der Sehende" بصير

(71) ib. 519.

(72) ib 634.

(73) Ursprünglich die Einbalsamierung? ; vgl. Personennamen wie محمود وحمادة واحمد ومحمد vgl. مرحوم (*ⲉⲣϩⲙⲟⲧ).

(74) ib. 45, 46, mdn (NÄ); vgl. مدينة (("Stadt").

(75) ib. 45, 292.

(76) Man bittet den Gott um sein nhh (S. 99).

(77) Für die Rolle des š-Baumes s.R. Moftah, Heilige Bäume S. 39.

(78) Die Benennung "Arier" ('Garde') würde später sein.

(79) Nach dem Wb Pyr. 256.

(80) Pyr. 1477, 764; **nhj.t** (Dyn. 21) neben **nhh, nhw.t** (NÄ im Gegensatz zu **h3.t** "Leib" s u., **nhwj** Dyn. 19 ("Das Klagen", **nhw.t** ("das Wehklagen") u.s w.

(81) ; ⲡⲓⲉⲩⲭⲟⲗⲟⲅⲓⲟⲛ , 537.

(82) s.Wb. (Belegst.) zu **nhw.t.** Die Vorstellung dürfte aus der "Armutphilosophie" der 1. Zw.Zt. stammen, als die Leichen im Nil weggeworfen wurden, vgl. CT I 376 wo von den Menschen als **wndw.t** (Vogelmagen ("Umgangssp. Ägypt. : "Onasa") gesprochen wird, die bum Empfang des **K3** des Gottes geeignet sind.

P.S. Das oben in II erwähnte Gebet an Amon weist auf wesentliche kalendarische Unordnung hin. Danach wäre es im MR verarbeitet und in der Ramessidenzeit überliefert.

Ramses Moftah

UNE NOBLE DAME DE LA XXII ème DYNASTIE

RAMADAN EL SAYED

Nous souhaitons décrire et étudier, dans cet article, la statue Caire CG.42228 (JE. 37383), exposée dans le corridor 24, à droite de l'entrée du Musée. Elle fut trouvée dans la cachette de Karnak en 1904.(1) en granit gris, haute de 0,83m. et posée sur un socle bas arroundi à l'avant, elle représente une femme assise sur un siège cubique, à dosier trés bas sur les côtés mais avec un étroit appui dorsal atteignant la perruque. L'attitude est hiératique, comme on en trouve souvent, avec les genoux l'un contre l'autre, les pieds nus, bien à plat, la main droite posée à plat aussi sur le genou et la gauche tenant un lotus. Le corps, jeune, délicat, reste visible malgré la tunique légère, à manches évasées, et qui descend jusqu'aux chevilles. La tête est fine, un peu maigre, d'expression grave, avec les yeux regardant comme fixement droit devant soi. Une grande perruque, aux raies à fines côtes, couvre une partie du dos et descend, en avant jusqu'à la hauteur des seins, mais les oreilles sont entièrement dégagées. La technique de l'œuvre est excellente et fait de cette statue une des œuvres maîtresses de l'art égyptien à la XXII° dyn.(2) Quelques éclats à la main, à la manche, au pied gauche, n'ont heureusement pas détèrioré l'ensemble qui reste si beau à voir. Bothmer présente ce genre de statues comme des contre-façons dans le style du M.E.(3) et Vandier estime que la mode en serait née à partir du règne d'Amenemhat III(4)

L'œuvre a retenu notre intérêt à cause de sa beauté et aussi pour les inscripitions nombreuses sur la robe, tout autour du siège, sur le socle et autour du socle, sur le dossier.

Les inscriptions

A.- Sur la manche droite [a]

a) Legrain, o.c. parle ici d'une déesse assise, mais il s'agit de Sekhmet, debout, coiffée du disque, tenant en main droite le sceptre Ouadj, et, dans la gauche, le signe ankh.

«favorisée[a] de Sekhmet[b] »

a.- pour ce genre d'épithètes, abondamment attesté à partir du M.E. et composée des éléments mri ou ḥsi + le nom d'une personne ou d'un roi, cf. de Meulenaere, **BIFAO 61**, p. 38 n.p; Bruyère, **Mert-Segr**, p. 190. Pour la graphie **ḥs**, **cf. id.** dans BIFAO 60, p. 120 n.a. Sur un sarcophage du Louvre de la XXII° dyn., on lit **: ḥsytc3t**

n Pr-c3... = Gauthier, **LR.III**, p. 257 A; ajouter hsy c3 n Pth (N.E.) Gourlay, **BIFAO** 79, **p.** 95 et p. 97 sur une statue de la XXVI° dyn. : **hsy n St** =Bakry, **MDIAK** 23, p. 72.

b.- puisque Ptah avait **un temple** à Karnak, il est naturel de voir mentionné sa parèdre **Sekhmet, citée sur les** doc. prov. de Karnak; elle est aussi associée **à Thèbes à une forme locale d'Hathor**, cf. Leclant, **Montouemhat, p.62** n.p & **p.225 n.aw**; id. **Recherches**, p.247, 300, 302, 310 n. 2; Christophe, **Les divinités des colonnes**, p. 57 (XXII); Bruyère, **o.c.**, p. 177

Sur la manche gauche  a

a) **Legrain, o.c.**, comme pour la manche droite, parle d'une déesse assise, mais nous voyons Satis, debout, coiffée de la couronne blanche munie de cornes, tenant en mains le Ouadj et le ankh

«récompensée(a) de Satis(b)

a.-Šb (ou šp)-**n** + nom d'un dieu a le sens de : don, prime, récompense, sud ce sens, cf. Hughes, **Saït demot. land leases**, p. 59-63.Šp + **n** a le sens aussi de : «recevoir de quelqu'un», cf. Malinine, **Choix de textes jurdiques**, p. 18 n.5 Šb peut signifier «posséder», cf. Edwards, **Hier, Pap. in Brit. Mus. IV**, p. 72 n. 60 = **RDE 29**, p. 12. Le mot Šb peut aussi avoir le sens de «échanger, replacer», cf. Faulkner, **Conc. Dict., p. 263; Peet, JEA** 12, p. 71 n.8; ou encore «transformer», cf. Lefevre, **Inscrip. conc. les grands prêtres**, p. 76. Enfin Šp **n X** signifie : «succéder à quelqu'un, cf. Griffith, **Cat. demot. Pap. in Ryl. Libr.**, p. 222 n. 2

b.- nous avons plusieurs témoignages du culte d'Anoukis et Satis à Deir el Medineh au N.E., cf. Valbelle, **BIFAO 75**, p.134-144 (Doc. 7-10); dans les tombes, les monuments et allusions y sont fréquentes pendant toute la période ramesside, marques d'une implantation thébaine de ce culte, cf. id., **BIFAO 72, p. 192-4; Tosi-**Roccati, **Stele e altre epigr. di Deir al Madina**, p.155-6; Christophe, **o.c.**, p. 88

B.- Sur les cuisses est gravée l'image d'un bélier, debout, regardant vers la droite, et, devant lui, on lit :

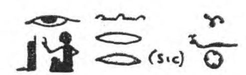


«Herishef(a) Seigneur de Nen-nesout»

a.- La représentation du dieu Herishef et sous cette forme peut être interprétée comme un hommage rendue par notre dame, Shapen-

sopdit, au dieu de la ville dont elle était originaire. Il semble qu' elle ait suivi son pére quand celui-ci quitta Nen-nesout pour venir occuper la fonction importante de «1er prophète d'Amon», cf. Legrain, **RT 31,** p.3-4. On sait aussi qu'Herishef avait un culte à Deir el Medineh, cf. Bruyère, **o.c.**, p. 181

C.- Sur le devant de la partie inférieure de la robe, en son millieu, est une belle image d'Osiris, debout, tourné vers la droite, coiffé de l'atef et tenant le heka et le flagellum. Au-dessus de lui, on lit :



«Osiris de Neroudef (a)

a.- On sait que ce nom est celui d'une localité souvent citée dans les textes religieux et en relation avec Osiris, et aussi le nom de la nécropole du chef-lieu du XX° nome de H.E., Nen-nesout, cf. Gauthier,**DG.II**p.667; Montet, **Géogr.II,** p. 189. La lecture du mot peut varier : Nen-roudef, Neroudef, dont le sens serait «l'endroit où rien ne pousse», lieu où Horus aurait livré bataille à Seth; sur le culte d'Osiris à Thèbes, cf. Leclant, **Recherches,** p.420-I (index)

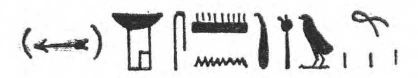
Derrière l'image d'Osiris, on voit celle d'Isis, debout de la couronne hathorique et tenant le Ouadj et le ankh; au-dessus d'elle on lit :



«Isis, la Grande Mère Divine du côté Ouest (a)

a.- on trouve sur la statue Caire CG.42226, prov. aussi de la cachette de Karnak (=Legrain, **o.c.III,** p. 65 k), la var. **r-pr** 3st **n** **Wrt**= cité par Otto, **Topogr. des theban.Gaues,** p.76. Le **Wb.** ne signale pas un mot **wrt** déterminé par [hieroglyph] donnant un sens qui puisse convenir ici. Il s'agit sans doute d'un mot extrait de l'expression bien connue : imy-wrt «tribord, ou côté ouest» utilisé pour désigner la nécropole de Thèbes-Ouest. cf.Clère, **Kemi II,** p.39 n.4; Gauthier, **DG.I,** p.201; **Wb.I,** 73,II. sur le culte d'Isis à Thèbes-Ouest, cf.Munster, **Unter.zur Gottin Isis,** p. 175-6 b; Leclant, **Recherches,** p.418-9 (index).

Devant Osiris, tournée vers lui, est Nephthys, coiffée également de la couronne hathorique, au millieu le signe de son nom; elle tient aussi le Ouadj et le ankh et, au-dessus d'elle est écrit :



«Nephthys qui établit les orders (a)

a.- on trouve cette épithète sur deux statues Caire CG.42215 & 42226, toujours prov. de la cachette = Legrain, **o.c.III,** p.38 & 63 f. On connaît : ir wd «décréter un ordre», cf. **Wb.I,** 396,22, ou bien : smn hpw «établir les lois», épithète bien connue pour Thot, cf. Boylan, **Thoth, the Hermes of Egypt,** p. 195; **Wb.IV,** 193,25. Sur le sens juridique de smn, cf. Bonhème, **BIFAO 78,** p.355; Malinine, **o.c., p. 122 n. 12** On trouve la var. **Smnh wdwt** sur la statue Caire CG 657 = Borchardt, **Stat.** III p. 3.

D.- Sur le montant droit du siège, de face, en une colonne verticale, on lit :

« la fille du 1er prophète d'Amon (a), la noble (b) shapensopdit».

a. C'est le 1er prophète d'Amon, Nimroud, fils d'Osorkon, comme on le verra plus loin

b. L'épithète špst signifie à elle seule : «dame noble»», cf. **Wb.IV** 449, 14, portée par des femmes de la famille royale à la XXII° dyn., cf. statues Caire CG.42218 & 42230 = Legrain, **o.c. III, p. 37** (index) & Gauthier, **LR.III p. 323 B-D,** 357 A-B.

c. sur le sens possible de Šb-n dans ce genre de nom, cf. ci-dessus n.a. au sujet des noms de cette forme, cf. Cerny, **Studies Griffith,** p.52-3 n. 37; à comparer : **Šb + n+Hr** qu'on traduit «attaché à Horus», cf. Leclant, **Recherches,** p.359 n.I. Sur notre nom, cf.Ranke, **PN.I,** 325,26; de Meulenaere, **Orient.lovaniensia** 617, 1975-6, p. 137 a. Id., le surnom, p. 20 (64); koenig, BIFAO 79, p. 106; Bresciani, studi classici, 16, p. 275 Pour les les var. graphiques, Legrain, **o.c. III,** p. 24 (index). A noter que ce nom paraît été en vogue à l'ép. perse, cf. Vercoutter, **Textes biogr. du Serapeum, p.** 66 n.d = Goyon, **BIFAO 77,** p. 49 n. 2. Nous pérférons d'adopter comme traduction : «La récompense de Sopdit».

Sur le montant gauche, on lit :

«La femme du prophète d'Amon, noble et prince, scribe des archives de Pharaon (a) Hor (b) ».

a.-pour ce titre cf.**Wb.IV,** 418, II, en ce qui concerne les ex. de la XXI-XXII° dyn., cf. Legrain, **o.c.III,** p.36 (index); voir aussi la statue de Pakher, saîte = Gabra, **ASAE 32,** p. 77 & id. **Rapport sur les fouilles d'Hermopolis,** 1941, p. 16= **PM.IV,** p. 169 ajouter Gout-Minault, **Hommages a. Sauneron I,** p. 35 — 36 n. (a)

b.- on sait que le titre : «prince» caractérise les chefs de nomes, cf. Leclant **Montouemhat,** p.169 & n.3; Lorton, **Juridical terminol.,** p. 68. Quant au nom Hor, nombreux sont ceux qui le portèrent, c'est pourquoi Legrain dans **RT.30,** p. 167-9 en parle comme Hor VI-II; voir id. **RT.31,** p. 3-4 c.

E.— Sur les angles droit et gauche du siège, à la retombée de l'étoffe, on peut voir les deux cartouches d'Osorkon.

et

«Ouser-maat-Rê setep-en-Amon» et «Osorkon-meri-Amon»

F.— Sur le côté droit du siège sont gravées 9 lignes verticales

a) Legrain donne b) il donne c) il donne

d) il donne e) il donne f) il donne

g) il donne h) il donne i) il donne

j) il a omis le signe

«Je suis arrivée, alors je suis dans le temple d'Isis du Côtéé Ouest(a), certes, je connais que cette place est le lieu de repos sacré d'Atoum(b), Je me souviens d'Amon de son temple (litt. : ciel)(c), de son coeur(d) de sa respiration et de son souffle(e) en ce lieu(f). Les habitants de l'Au-delà(g) sont là, à côté de ses Héliopolitains(h). Je me trouve dans l'odeur de l'oliban! Combien divine est la momie de celui que entre dans son obscurité(i) Il voit Rê dans sa barque de nuit! J'ai déposée le mort(j) de cette ville (dans) une grande tombe (k) dont (cet) homme mort ignore la coudée, pour être esprit dans l'avenir(l). On la délimite(m) pour trouver sa terre inondée(n). J'ai fait cela, sur cette terre august pour rendre divin mon corps à l'intérieur de ce lieu(o). Que mon Ba sorte, en compagni du Collège (p) divin et que je suive Sokaris jusqu'à son propre temps(q) (dit) la fille du 1er prophète d'Amon, Shapensopdit, vivante!».

a. s'agit-il du temple d'Isis, précisément bâti sous le règne de Padoubastis, par Hor VIII lui-même? Le texte de la statue Caire CG. 42226 (= Legrain, o.c. III, p. 65 K, cité par Legrain, **RT 30**, p. 168) nous apprend, en parlant des travaux de Hor : «j'ai construit le temple de l'extérieur, en calcaire fin, blanc; son nom est: le temple d'Isis du côté Ouest «de la Terre sacrée de Thèbes». On sait aussi que le temple d'Isis se rattachait à Djamé et sa butte primordiale; Isis est parfois appelée «dame de la montagne occidentale» et «dame d'Erment», cf.Ch.Zivie, **BIFAO 77**, p. 196.

b. cette graphie n'est attestée que dans le **Wb. I, 144,5.**

c. la comparaison du temple au ciel est courante, cf. Grapow, **Die bildichen Ausdrucke,** p. 24—7; Spiegelberg, **ZAS 53**, p. 98—101; Posener, **Domin. perse,** p. 12 n. v.

d. on peut rapprocher «le coeur d'Amon» de la formule: «Amon, refuge du coeur», cf. Drioton, **ZAS 79**, p. 3-II.

e. nous proposons de lire ici **hnm**, par comparaison à pour **snsn** **sn & hnm ensemble**, cf Wild, **BIFAO 54**, p. 209 n. 59. Sur la question d'Amon et de son souffle, cf. Sethe, **Amun**, p. 99—101 209—214; Spiegelberg, **ZAS 49**, p. 127—8; Gutbub, **Textes fond. de la théol. de Kom-Ombo**, p. 294 n. V.

f. le pron. fém. se rapporte ici à la nécropole du côté ouest.

g. lire : kfdd, mot qui n'est pas attesté dans le Wb. mais est cité 2 fois sur notre statue ainsi que sur 2 stèles du M.E. prov. d'Abydos; c'est un nom propre fém., cf. Caire CG. 20042, 1.9 = Lange-Schafer, **Grab-und Densteine I**, p. 52 & Caire CG. 20548 = id. **o.c.** II, p. 175 & 177; **PN. I**, 334, 1.

h. cela nous rappelle la formule dite «saïte» : «place-toi derrière lui, tandis que son Ka est devant lui, c'est un Héliopolitain», cf. Leclant, **Montouemhat**, p. 15 n.a

i. l'ombre est considérée comme une image, cf. George, **Schatten als Seele**, p. 21—3; Zabkar, **Ba concept**, p. 104; Zendee, **Death as enemy**, p. 182 — 3; Vandier, **Pap. Jumilhac**, p. 212 n. 709; Piankoff, **Le Livre du Jour**, p. 42 n. 6.

j. sur ce sens de **wrd «la mort** physique», cf. Goedicke, **The** report about the **disput of a man with his Ba**, p. 185 1.153 & p. 210 n. 318; **Wb. I**, 3373; Lange-Schafer, **o.c.I**, p. 30 1. 11-2; Faulkner, **Conc. Dict.**, p. 65. C'est aussi une aussi une épithète du dieu Soleil, cf. **Wb. I**, 337, 14.

k. sur ce sens de šspt, cf. **Wb. IV**, 535, 10. S'agit-d'une bonne action de la part de Shapensopdit pour un mort qui aurait été privé de tombe?

l. n m-ht, cf, Leclant, **o.c.**, **p. 8 n.f.**

m. il y a dans le Dict. de Faulkner, p. 212, un mot S;p avec le sens de : «tracé d'un jardin».

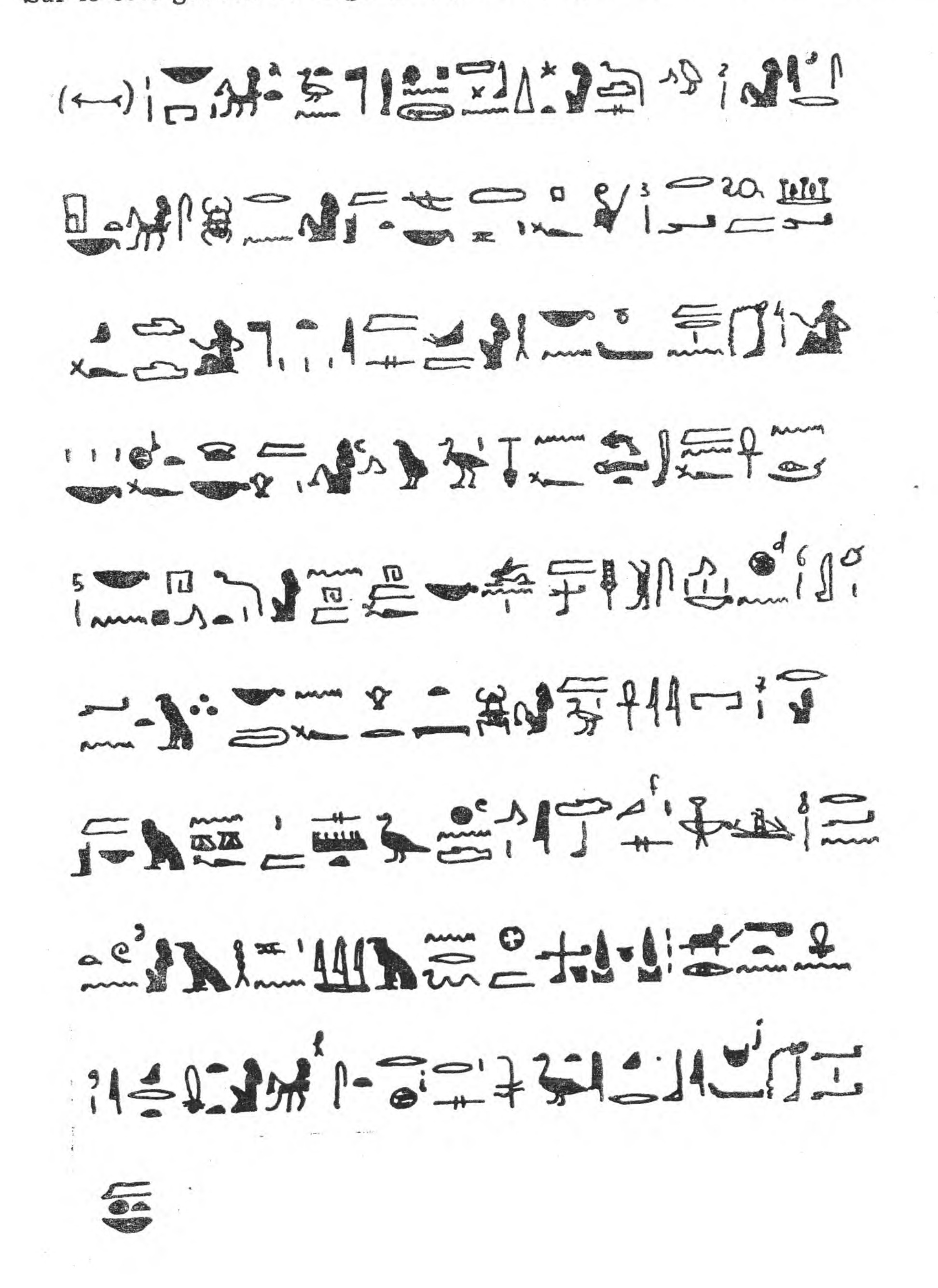
n. il y a un mot **prw**, connu du M.E., déterminé par avec le sens de «terre inondée», cf. **Wb. I**, 527,5; Newberry, **El Bersheh I**, p. 34 pl. 25.

o. **Hnw** «résidence d'un dieu», cf. Vernus, **BIFAO 75**, p. 41 n. a 4; **Wb.** III,370,4.

p.—voir Lieblein, **Le livre égyp...que mon nom fleurisse**, p. 4 pl. II 1.4 = Zabkar, **o.c.**, p. 133 n. 48 : «ton Ba vole vers le ciel en compagnie (**m-cb**) des Bas des dieux!».

q. cf. Faulkner, **o.c.**, p. 127.

Sur le côté gauche du siège sont gravées, également 9 lignes verticales



a) Legrain donne [hiéroglyphe] b) Legrain donne [hiéroglyphe] c) il donne [hiéroglyphe] d) il donne [hiéroglyphe] e) il indique ici [hiéroglyphe] f) il donne

○ l g) il donne h) il donne i) donne ○

j) il donne

«La dame noble, la fille du 1er prophète d'Amon, Shapensopdit, elle dit : Je suis arrivée, certes. ton Château est auguste! J'existe dans la Place que tu préfères sur cette terre de Rê, dès le début! Les habitants de l'Au-delà et les déesses sont en elle! J'écoute les louanges de la bouche de tes prêtres purs lorsque tu apparaïs devant moi! Mon âme s'unit au cadavre(a) il est ressuscité(b) pour te voir(c)! Mon corps vibre!(d) Il t'appelle fortement(e)! Je suis en compagnie de tes suivants; je sens ton oliban; il a embaumé(f) le ciel! J'existe comme une âme vivante(g) ! Je sors dons ta place quand il (=le corps) jargonne pour moi comme un jars(h) ! Je foule son rivage (avec) la barque de nuit qu'on a placée pour moi (vers) un champ des Champs des Souchets, en compagnie du Collège divin! L'Osiri, récompensée(i), à cause de la (j) loyauté(k) exemplaire, la Noble qui connait son langage, la fille royale, excellente de caractère, pure de bras en toute chose!..».

a. pour la réunion de l'âme avec le corps, cf. Zabkar, **o.c.,** p. 133. On sait que la prière à Osiris, les offrandes alimentaires aux dieux-ancêtres et aux défunts glorifiés de Thèbes, ont pour but la revification des morts, leur permettant la réunion de l'âme et du cadavre, cf. Goyon, **BIFAO 78,** p. 419.

b. pour l'expression **whm-cnh, cf. Zayed ASAE 57,** p. 154 n.h; **Wild, BIFAO 54,** p. 209 n. 58; Jacoby — Spiegelberg, **Sphinx** 7, p. 215 — 18.

c. pour n m 33k.cf. Leclant, **Montouembat,** p. 225 n. ay.

d. sur ce sens de **nhp,** cf. **Wb. II,** 283, II; Faulkner, **o.c.,** p. 135.

e. sur le sens **de nhmhm,** connu dès les Pyramides, cf. **Wb.** II, 286,3

f. littér. : **phr.f**

g. pour la série traditionnelle de voeux en vue de «sortir en tant que Ba vivant», cf. Harmann, **Die Stelen der Theban Felsgräber,** p. 110 & 37 46,50; Ch. Zivie, **BIFAO 76,** p. 30 n.d

h. sur le sens de **ngg,** cf. **Wb. II,** 350, 9—10; cf. Ch. 169 du L. des M. 1. 14 : ngg. n.k Smn «le jars a jargonné pour toi», trad. Barguet, **Le L. des M.,** p. 250.

i. lire mtn, cf. Wb. II, 170, II; le déterm vient de la confusion entre le mot mtn & sch car ce dernier a le même sens, cf. Wb. IV, 50, 8.

j. sur ce sens, cf. de Buck, Gram. demot., p. 98.

k. sur ce sens de ikrt, cf. Wb. I, 137, 1—2; Faulkner, o.c., p.32.

G. Sur la face plate du socle, on lit 3 lignes verticales qui sont identiques à droite et à gauche.

a) Legrain donne   b) il donne   c) il donne

«Faite par le noble et prince, le chancelier royal, L'ami unique, le prophète d'Amon à Karnak, le prophète de Montou Seigneur de Thèbes, le scribe des archives du pharaon, Hor, (pour) sa compagne qu'il aime, la Dame noble. Shapensopdit, fille du 1er prophète d'Amon Rê roi des dieux, chef de l'armée de Nen-nesout, Nimroud, fils royal du Maître des Deux Tertes, Osorkon-aimé - d'Amon».

Legrain, o.c., p. 68 ne donne pas le texte de gauche, semblable à celui de droite, comme nous le disions plus haut; une seule différence à signaler; c'est la graphie du nom Nimroud :

H. Autour du socle, une ligne horizontale est gravée; elle commence près du pied gauche, à côté d'un trou foré dans le socle.

(→)

a) Legrain donne b) il a omis les 3 traits c) il donne

d) il donne e) il donne f) il donne

g) il donne h) il donne

«La Dame noble, Shapensopdit, fille du 1er prophète d'Amon, chef de l'armée de Nen-nesout, Nimroud, fils royal du Maître des Deux-Terres Osorkon-aimé-d'Amon, la femme du prophète d'Amon dans Karnak, prophète de Montou Seigneur de Thèbes, noble et prince, scribe des archives de Pharoan, Hor, elle dit : Combien fortunée de s'asseoir(a) dans ce temple, devant les apports(b) au dieu qui est là! (C'est) la Place sacrée d'Amon dont le nom est caché! Et l'habitation(c) de Rê dès le début, celui qui m'y a placée! Prosternation devant Elle (=la Place sacrée)! Libation à Celui qui est en Elle».

a. sur ce sens de ḥms, cf. **Leclant, Montouemhat**, p. 138 B

b. sur ce sens de ḥrpwt, cf. **Wb. III**, 329,7—8; **Urk. IV**, 412,3; 1007,8; **Lorton, o.c.**, p. 104 & 196; Faulkner, o.c., p. 196.

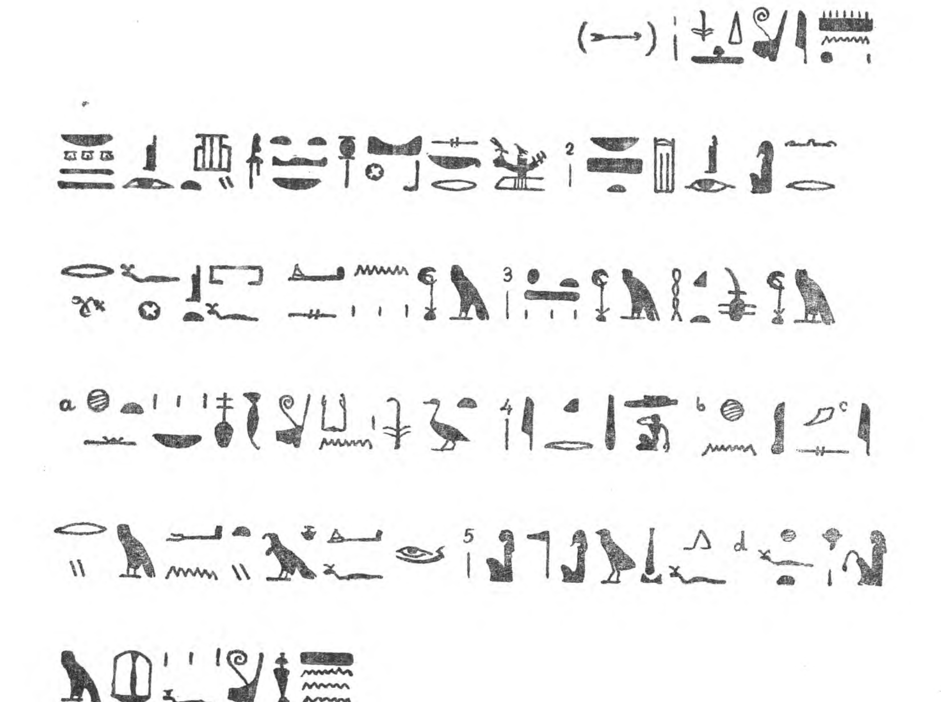
c. sur ce sens de hyn 3 cf. **Wb. II, 484**, II qui donne le mot connu à l'ép. ptolém.

d. nt forme archaïque pour l'adject. nisbé masc. sing., cf. Lefebvre, **Gram. 752.**

e. pour sn-t3 + prép. composée, cf. **Wb. IV**, 154, 21 — 2.

I. Sur le dossier, on trouve d'abord une ligne verticale :

«La fille du 1er prophète d'Amon, Shapensopdit». Puis 5 lignes horizontales :



a) Legrain donne ○ b) il donne ○ c) il donne 

d) il donne ○

«Une offrande que le Roi donne à Amon-Rê Seigneur du trône des Deux Terres, à Osiris qui est en tête de l'Occident Seigneur d'Abydos, à Sokaris Seigneur du sanctuaire, à Osiris de Neroudef, à Isis de Sa Maison, pour qu'Ils donnent mille pains, mille bières, mille de toutes bonnes et agréables choses, pour le Ka de la fille royale, excellente de paroles, celle qui sent ce qu'exhale l'obliban! Qu'Il (=Amon) permette

que je voie le dieu (quand) Il s'avance devant moi, dans ses fêtes du début de l'été(a)».

a. Il s'agit sans doute de la fête du nouveau mois lunaire, 1er mois de l'été, qui à Karnak, était, biens sûr, une fête d'Amon; pendant les processions, plusieurs oracles étaient rendus, cf. Vernus, **BIFAO 75**, p. 24 n. p.

Les 9 lignes verticales qui sont à lire ensuite, n'appartiennent pas, en fait, au dossier, mais à la face arrière du siège qui présente un léger retrait.

(→)

« Celui qui fait se lever brusquement(a) ceux qui sont couchés dans leurs tombes(b)! Qui effarouche(c) ceux qui sont dans leurs monuments funéraires(d), Comble(e) mon Ka des libations et des fumigations de ma Déesse en compagnie des déesses! (Car) je suis (avec) mes enfants, venue(vers) celui qui entre (=le prêtre) et voit(f) Son Image Sacrée (=le dieu) (g) avec l'huile sacré(h) et changé du bouquet de fleurs(i). Depuis que je suis femme sur la terre, je parle, en vérité à tout le monde, la noble dame, la joueuse de sistre d'Amon, Shapensopditjuste de voix (j), fille du 1er prophète d'Amon-Rê, roi des dieux,

L'armée de Nen-nesout, Nimroud, juste de voix, fils royal du Maître des Deux Terres, Ouser-maat-Rê-Setep-en-Amon, fils de Rê, Osorkon-aimé d'Amon, doué de vie».

a. sur ce sens de ftft, cf. **Wb. I, 581,4.**

b. pour ce sens fréquent de *st*, **cf. Wb. IV**, 3,3; Leclant, **o.c.**, p. 120 n.b.

c. lire : **stwr**, caus. connu au M.E., cf. **Wb. IV**, 344, 9.

d. sur ce sens de **k3 r, cf.F. de Cénival, BIFAO 71**, p. 53 n.g.; Pestmann, **OMRO 44, p. II n. 6.**

e. sur ce sens de **bch**. cf. Leclant, o.c. p. 13 D.

f. lire **dgi** écrit ainsi à la XIX° dyn., cf. **Wb.V**, 497; Gaballa, **BIFAO 71**, p. 129.

g. sur ce sens de šst3 **cf. Wb. IV**, 297, 15.

h. lire *sft*, **cf. Wb. IV**, 118, 11-2.

i. sur le bouquet ankh, fréquemment appelé «bouquet d'Amon», présenté au roi, mais aussi, souvent, offert au défunt, cf. Barguet, **Le temple d'Amon-Rê**, p. 182 n. I; Ch. Zivie, **BIFAO 76**, p. 27 n. b; Leclant, **o.c.**, **p. 91 n. f**; Lefevre, **Inscrip. concern. les grands prêtres**, p. 74.

j. ici, le nom est déterm. par [hieroglyph] qu'on rencontre à la fin des noms fém. de la XXII° dyn., cf. Gauthier, **LR. III**, p. 319,322,323, 324, 330,332,334, 346,350,357,368; Sauneron, **BIFAO 77**, p. 24; Legrain, o.c. **III**, p. 20 — 1 & 23 — 5. Il faut la lire m3c hrw = Meeks, **Alex** I, p. 147.

Ainsi, comme le texte le répète plusieurs fois, notre noble dame est fille du 1er prophète d'Amon, Nimroud, et petite fille d'Osorkon II, c'est pourquoi elle sera qualifiée de «fille royale». Mais Nimroud fut d'abord chef de l'armée de Nen-nesout et chargé par son père, Osorkon II du commandement militaire dans Herakléopolis et nommé à la tête de l'armée locale avec le bénéfice de l'impôt(5) Plus tard, quand il fut nommé 1er prophète d'Amon, il quitta Hérakléopolis, emmenant sans doute avec lui sa fille pour aller vivre à Thèbes. C'est dans cette ville que Shapensopdit épousa un certain noble Hor qui occupait le poste de scribe des archives du roi et était aussi prophète d'Amon et de Montou. Elle eut des enfants, comme le dit le texte, fut joueuse de sistre d'Amon; elle fut enterrée près du Ramsseum. C'est son mari, Hor, qui fit sculpter cette belle staue en l'honneur de sa bien-aimée et la fit déposer dans le temple de Karnak. Il tint à faire représenter les divintés adorées à Harkléoplis, Hérishef et Osiris, pour rendre hommage aux dieux de la ville originaire de sa femme.

Il ne faut pas confondre notre Shapensopdit avec sa cousine qui portait le même nom mais qui était la fille de Takelot 11(6). Cette qui nous intéresse ici est connue, sans équivoque par trois documents :

a) statue Caire CG. 42228, notre statue.

b) statue Caire CG. 42229, pour Nekhetefmout(7) sur le pilier dorsal de laquelle on peut lire : Shapensopdit, fille du 1er prophète d'Amon Nimroud, fils royal d'Ouser-maa-Rê-setep-en-Amon, fils de Rê, Osorkon-amié-d'Amon».

c) mortier Caire CG. 18496, en albâtre jaune, à son nom trouvé par Petrie au Ramesseum(8) où on peut lire: «Je suis venue pour offir la grande Ouabit de pierre sculptée, (pour) partager les offrandes qu'aime l'Osiris, la noble Shapensopdit, juste de voix, fille du 1er prophète dAmon-Rê, roi des dieux, chef de l'armée de Nen-nesout, Nimroud, fils royal du Maître des Deux-Terres, Osorkon-aimé-d'Amon, doué de vie»

Notes.

1. Texte publié par Legrain, **Stat. de rois et de partic.** III, p. 67 — 70 pl. 35; même stat. citée par id., dans **RT.** 30, p. 167 — 9 (Doc. 15); **RT. 31**, p. 3 — 4c; Gauthier, **LR. III**, p. 345c (a-b); Maspero, **Guide** 1915, p. 205 (843); Kitchen, **The 3rd Int. per.**, p. 212,328 n. 468; Bosse, **Die Menschliche Fig.**, p. 65 pl. 9 (177); Otto, **Topogr. des them. Gaues**, p. 76; Kees, **Die Hohen priest. des Amun**, p. 115 n. L; id. **Das Priester.**, p. 187 n. 7, p. 226 n. 12 & 227 n. 7, p. 226 n. 12 & 227 n. 5; PM **Theb. Temb.** II p. 149 2. Legrain, o.c., p. 70.

3. Bothmer, **Broocklyn Mus. Bull. XX**, 4, p. 20 & 16; Bosse, **o.c.**, p. 65; Leclant, **Montouemhat**, p. 59 n. 4.

4. Vandier, **Manuel III**, p. 230; de Meulenaere, **BIFAO** 69, p. 61 n. 3

5. cf. Kees, **Das Preistertum**, p. 187; Tresson, **Mél. Maspero** I, p. 836 B; Maspero, **RT. 31**, p. 38.

6. Gauthier, **LR. III**, p. 346 n. I; Legrain, **RT.** 30, p. 167.

7. Legrain o.c. **III**, p. 71 — 2 pl. 36 — 7; id. **RT. 28**, p. 152 & 154; **RT. 30**, p. 169 — 170; RT. 31, p. 3; PM **Theban Tempes** II, p. 149; Gauthier, o.c. III, p. 346.

8. Bissing, **Steingefasse**, p. 100 pl. 47; Legrain, **RT. 30**, p. 167 (10); id. **RT. 31** p. 3 B; Quibell, **Ramesseum**, p. 20 & pl. 2 (8), pl. 27 (8); PM **Roy. Tombs** II, p. 679.



Fig. 1. Statue Caire C.G. 42228 — vue de face.

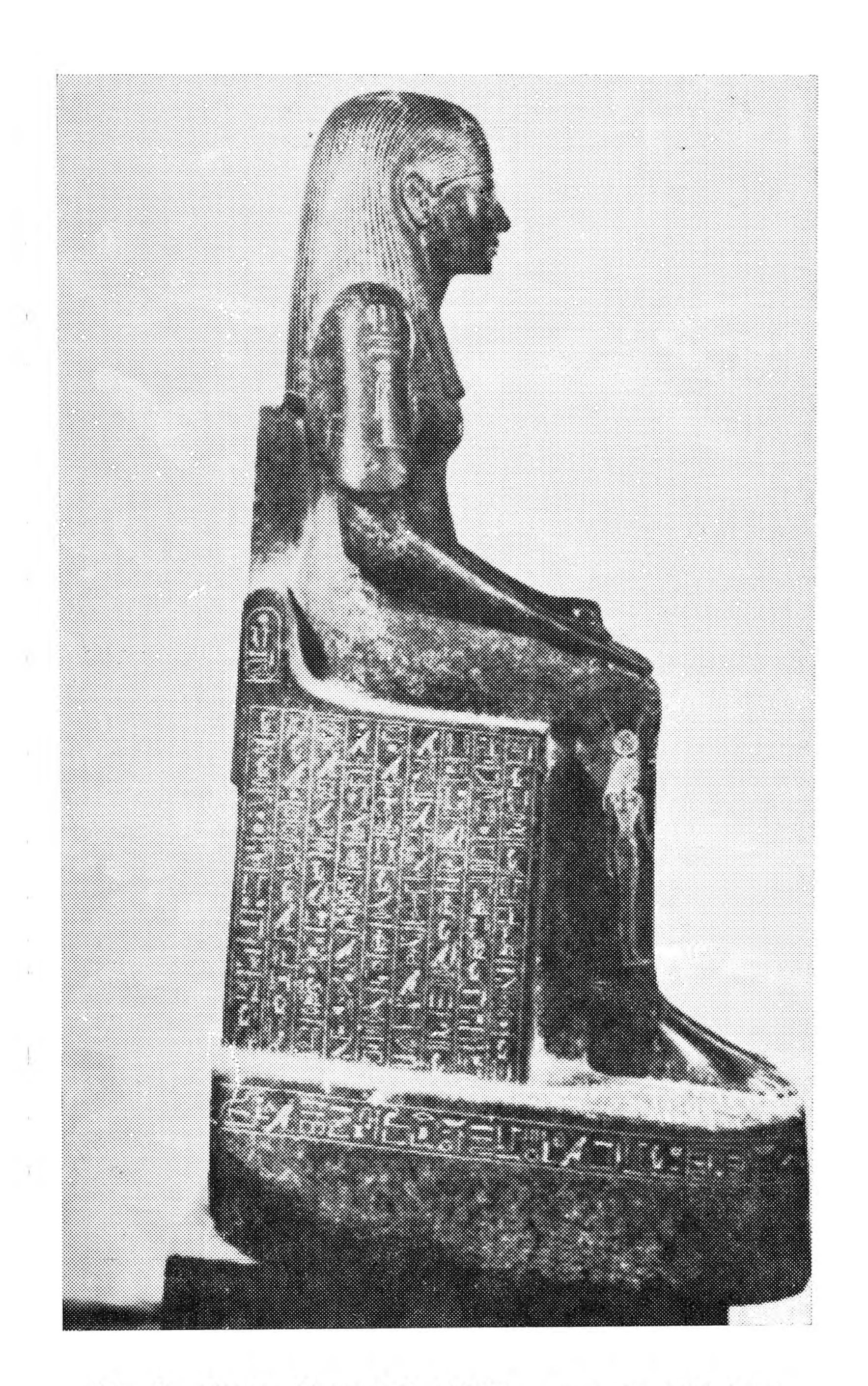


Fig. 2. Statue Caire CG. 42228 — vue du côté droit.



Fig. 3. Statue Cairo CG. 42228 — vue du côté gauche.



Fig. 4. Statue Caire C.G. 42228 — vue du dos et du pilier dorsal.

A FIGURE OF ISIS SUCKLING HER SON HORUS

BY

AHMED MAHMOUD MOUSSA

On 7th of June, 1979, when I was clearing the eastern site of the valley temple of King Unas at Saqqara I found a small figure of Isis suckling her son Horus. It was in the debris to the east of the platform of the valley temple. The piece was broken in two, but we were able to fit the fragments together. So the figure is almost complete now.

It measures in height 19cm. The base, which is still partly broken, has the measurements of 9 × 5cm. The seat, about 5cm. high has on the sides a decoration in a kind of fishpattern resembling scales. On its back the cushion is to be seen.

The Isis belongs to a well known type which occurs in faience as well as in bronze and in other materials(1). Our figure is made in faience and had originally a glazing in green colour. The figure was made in one cast. Only the headdress has been added. This headdress consisted of the low crown of uraei superposed by the horns of a cow holding the solar disc. The headdress is now lost.

The deity has the usual pose· Isis is sitting on the throne. The right hand holds the left breast while the left hand is behind the child's head. The small child is lying on her lap ready to be suckled by his mother. The child bears the uraeus of Harpocrates on his forehead and holds the fore-finger of his right hand to his mouth.

On the back pillar we find a badly copied inscription :

dd mdw n wrt mwt ntr wrt hk3w (?) ist nbt t3wi ist ibi

di.s 'nh snb nb 3wt-ib nb mi R' dt

ntr nfr nb t3wi wpi rnpt nfrt n nb.s r m3t

«To be recited for the Great, the mother of the god, the great of magic (?), (namely) Isis mistress of the two lands and Isis nursing(?) May she give life, every health and every joyce like Re, for ever. (To Harpocrates :) O good god, lord of the two lands, may the year be opened goodly for her lord anew.»

To the right and to the left of the back pillar the name of the owner of this ex-voto was inscribed. The name is followed by the

names of the father and the grand-father of the lady. The series of names is difficult to read and it seems full of mistakes.

The right inscription names the mother :

nbt pr Iri-m-h3t s3t P3-di-In (hrt)

«The lady of the house Iriemhat, daughter of Padi-On (uris) »

The left inscription is the continuation of the right one :

s3 n P3—h3tr-n-gst im3h

«The son of Pahater-en-geset, the revered one».

Perhaps this inscription is the continuation of the filiation of «the lady of the house Iriemhat». Pahater-en-geset may then have been her grandfather.

The names are not attested elsewhere(2).

The figure belongs to the Late Period, probably to the 30th Dynasty.

Notes :

1) Günther Roeder, Ägyptische Bronzefiguren, Berlin 1956, 336 ff.; id., Ägyptische Bronzewerke, Glückstadt 1937, 32 ff.; Daressy, Statue des divinités, Catalogue général des antiquités égyptiennes du Musée du Caire, 319 ff., pl. LXI-LXII, CGC 39275-367.

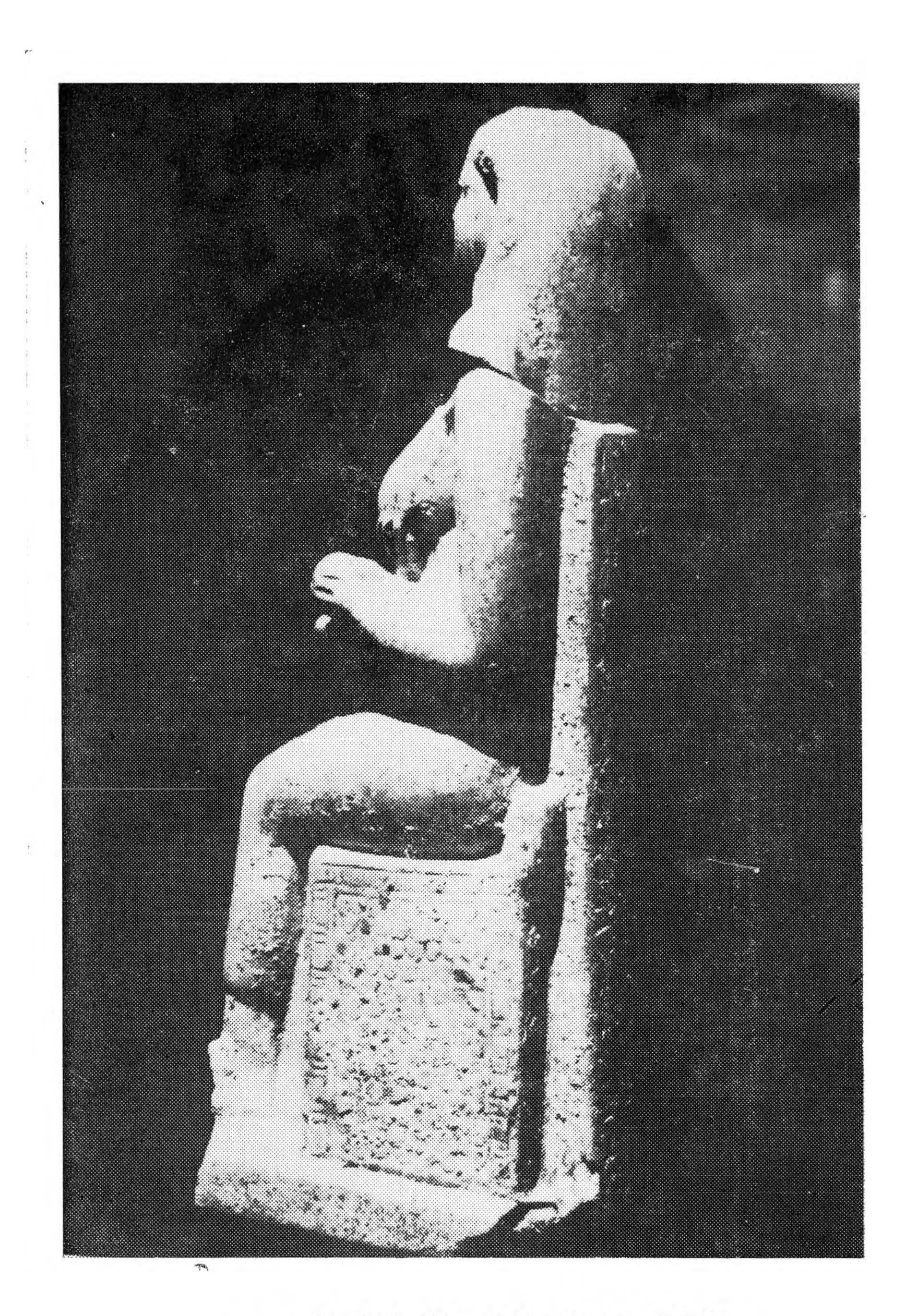
2) Only the name of Padionuris— if such a name is to be read here- is attested : Ranke, Personenname I, 122.10; II, 355.



a — The front view of the figure of Isis.



b — The right side of the figure of Isis·



c — The left side of the figure of Isis.



d — The back view of the figure of Isis.

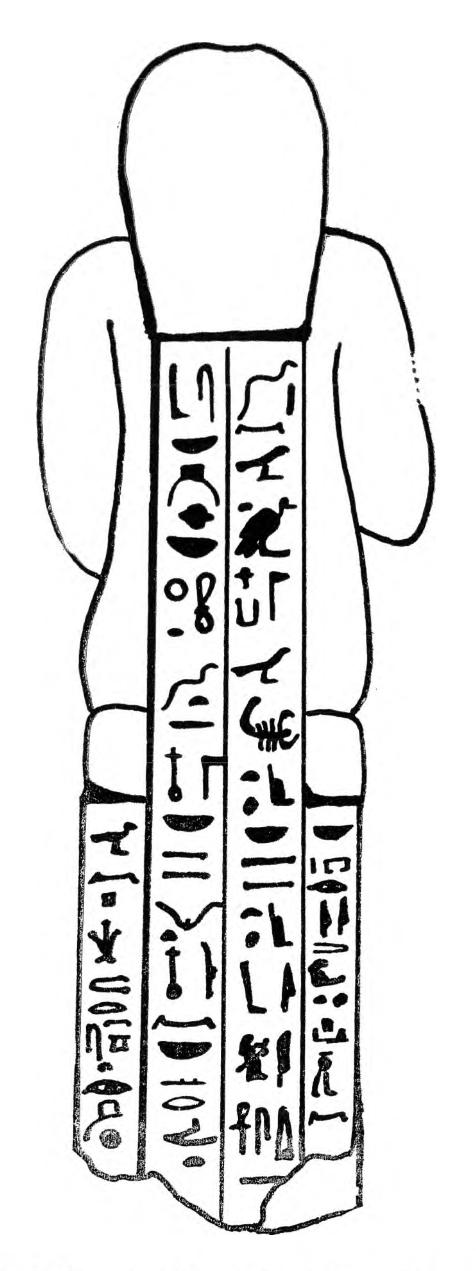


Fig. 1 — The inscription on the back pillar of the figure of Isis.

COPTIC TEXTILE DECORATIONS
FROM THE 4TH TO THE 7TH CENTURY A.D.

A Case Study from the Coptic Museum

by

GIRGIS DAOUD GIRGIS

Chief Curator of the Coptic Museum.

The present investigation deals with Coptic textiles from the fourth to the seventh century A.D. It includes six chapters.

Chapter I.

Weaving as a popular art : Unlike pharaonic manufacture of textiles, which was done in royal factories and was controlled by governmental regulations, Coptic textiles developed as a popular art. We learn this from studying the periods of textile production in the major manufacturing centers.

The manufacture of Coptic fabrics began as early as the third century B.C. and continued, in one form or another, until the nineteenth century.

In the Coptic era, the craft of weaving spread throughout the country as well as in the monasteries. Whereas linen spinning took place mostly in Lower Egypt and wool spinning primarily in Upper Egypt, the mixed weaving of linen and wool took place in both Lower and Upper Egypt. The most important centers for weaving in Lower Egypt were Alexandria. Tannis and Shata; in Upper Egypt, Danderah, Akhmim, Assiout, Ashmounein, Sheikh Ebada, Behnesa and Fayoum were the major centers for manufacturing textiles.

Chapter II.

Dyes and Colors : How they had begun in the ancient Egyptian period and how they had developed in the Coptic period are from the subjects of this chapter. The five principal dyes discussed are :

A. Archil or orchil
B. Alkanent
C. Madder
D. Kermes
E. Woad

Chapter III.

Principal methods of weaving :

A. Tapestry
B. Fancy fabrics
C. Double-faced fabrics
D. Looped weavings

Chapter IV

The weaving materials, such as linen, wool, gold, silk and cotton, are the topic of this chapter.

Chapter V.

Stages of development of weaving in the Coptic period with reference to the works of the following scholars :

A. Dr. Soad Maher and Dr. Heshmet Messiha

B. Professor Pierre du Bourguet

C. Dr. Pahor Labib and Dr. Victor Girgis.

One can extract the following points from these investigators :

A. Characteristics of Coptic art :

1. Popular art
2. Symbolism
3. Simplicity
4. Objectivity
5. Religious and secular patterns
6. Amusement
7. Similarity of faces
8. Simulation and repetition

B. The four stages of Coptic art :

Stage I : Early Coptic art : from the third century B.C. to the third century A.D. It is characterized by :

a. Greco-Roman myths.

b. Representations of vases, baskets and fruits.

c. Plant and geometrical drawings.

d. Human and animal representations are portrayed with full liberty.

e. Purely geometrical designs.

f. Persistence of the ancient Egyptian Ankh symbol as the cross in early Christian art.

g. General use of one color only. (See plates 3,4,5,6).

Stage II : Transitional period : from the fourth to the beginning of the fifth century A.D. Its features are :

a. The appearance of ancient Egyptian and Greco-Roman elements side by side with Christian symbols.

b. Use of Christian monogram as well as the fish and the cross.

c. Bust drawings.,

d. Human and animal representations growing stiff and lifeless.

e. The appearance of tame birds and animals such as pigeons, peacocks, deer and lambs.

f. Plant and geometrical decorations.

g. Polychromatic drawings. (See plates 2,7,8,9, 10A and B.)

Stage III : Stage of maturity : from the last half of the fifth to the beginning of the seventh century A.D. The major traits are :

a. Christian narratives.

b. Abundance of Christian symbols.

c. Drawings of saints.

d. Caricatures and acrobatic drawings.

e. Scenes from nature such as hunting scenes, birds on trees, and fish in water.

f. Appearance of influences from ancient Egyptian, Greco-Roman and Asiatic arts, specifically Sassanian.

g. Polychromatic drawings, as well as monochromatic. (plates 11—15).

Stage IV : Stage of continuity during the Islamic era : from the end of the seventh century to the nineteenth century. The following are its major characteristics :

a. In the beginning of the Islamic era : scarcity of human and animal scenes and the appearance of Arabic writings.

b. Spread of human drawings in the Fatimid era.

c. Continuation of floral and geometrical drawings.

d. Disappearance of human and animal representations in the Ayyubid period.

e. Return of human and animal drawings in the Mameluke period.

f. In the seventeenth, eighteenth and nineteenth centuries, a co-existence of three different forms of art : a distinctive Coptic art along side with Islamic art, and an art affected by Byzantine influences. (Plates 16 — 19).

Chapter VI :

A case study : Piece no. 2023 in the Coptic Museum. (0.77 m. x 1.35 m.) The results of previous investigations : Regarding piece number 2023 in the Coptic Museum (see Plate 2), some investigators date it between the fifth and seventh centuries A.D. (e.g., Alan J.B. Wace, **Exposition d'art Copte**, Le Caire, Decembre, 1944, pp. 45 — 46 : 5th—

6 th century A.D.; Raouf Habib, **The Coptic Museum**, 1967, p. 56 :7th century A.D.).

We suggest placing it in the fourth-fifth century A.D., i.e., the transitional period, since this piece shares the following features with other pieces from this era :

A. Appearance of ancient Egyptian elements side by side with Christian symbols.

B. Appearance of birds such as doves and peacocks.

C. Polychromatic mixture of colors.

D. Geometrical designs.

Piece number 2023 :

A Christian sanctuary curtain, rectangular in shape and woven from both linen and wool, polychrome, with three arches depicted. On either side of the middle arch are woven two doves facing each other. beside the doves, above the lateral arches, are placed two peacocks which also face one another. Above the birds, across the entire width of the piece, appears a continuous strip of geometrical decorations. On the upper edge of this geometrical design is an inscription which includes the name of a monastery in Upper Egypt and also possibly the name of the curtain's donor.

Within each of the lateral arches is woven the ancient Egyptian sign Ankh. On either side of the upper portion of these signs are placed the two Greek letters, Alpha and Omega, representing the beginning and the end. In the circle of the Ankh signs is found a six-pronged pattern which gave rise to different opinions. One says that it looks like the cross (Dr. Heshmet Messiha); another suggests the cross of Andrews (Dr. Victor Girgis). We agree with those who believe that the sign represents the monogram of Christ—XPICTOC (Dr. Ali el-Ghamrawi, Dr. Isaac Ebaid — both of Ain-Shams University —, Prof. Alan Wace, Prof. Pierre du Bourguet, Dr. Philip Schaff and Dr. Henry Wace). In my opinion, this monogram is represented by various shapes (see Plate 1)

According to my own study of this cloth, and after consulting the previous observations of others. I suggest the following analysis : Ankh means life or to live. The sign inside the Ankh's circle means Christ since the monogram includes both the letter CHI and the letter RHO in its design. That Christ is meant is further evidenced by the two letters A and W (the beginning and the end) which cannot be applied except to Christ. Needless to mention, biblical texts and themes point to the association of life and Christ.

It is sufficient to mention in this connection a verse in St. Paul's Epistle to Philippi : «For to me to live is Christ» (1 :21).

We conclude that the Christian artist in the transitional period used these symbols to express his idea that life is Christ Himself. Further, we can form a new idea regarding this piece. The Christian artist put the content of Biblical verses in the form of symbolic signs, something unknown among Christian works of art before the transitional period.

This part of the sanctuary curtain represents the idea expressed, for example, in St. Paul's Epistle to Philippi : «For to me to live is Christ,» which is the main theme of the New Testament.

Girgis Daoud Girgis

1/1/1978

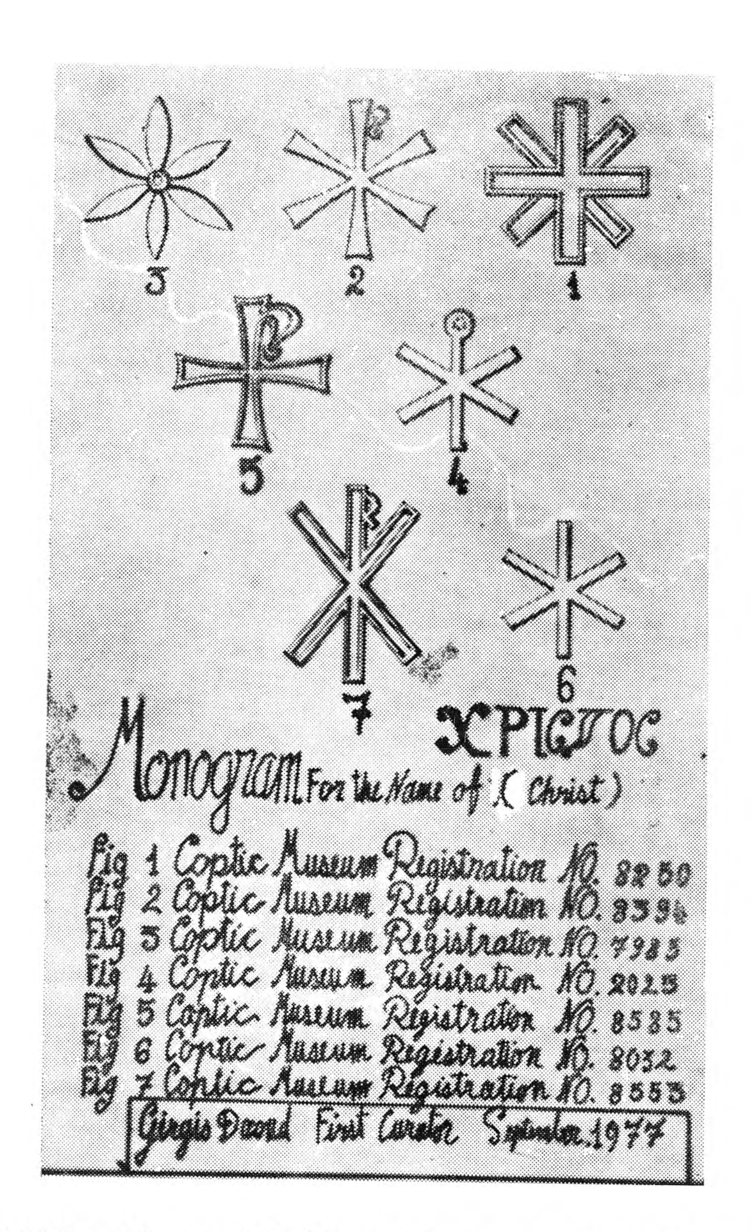


PLATE 1. Figures 1,2,3,5,6, and 7 in stone relief. Figure 4 from textile; see PLATE 2.

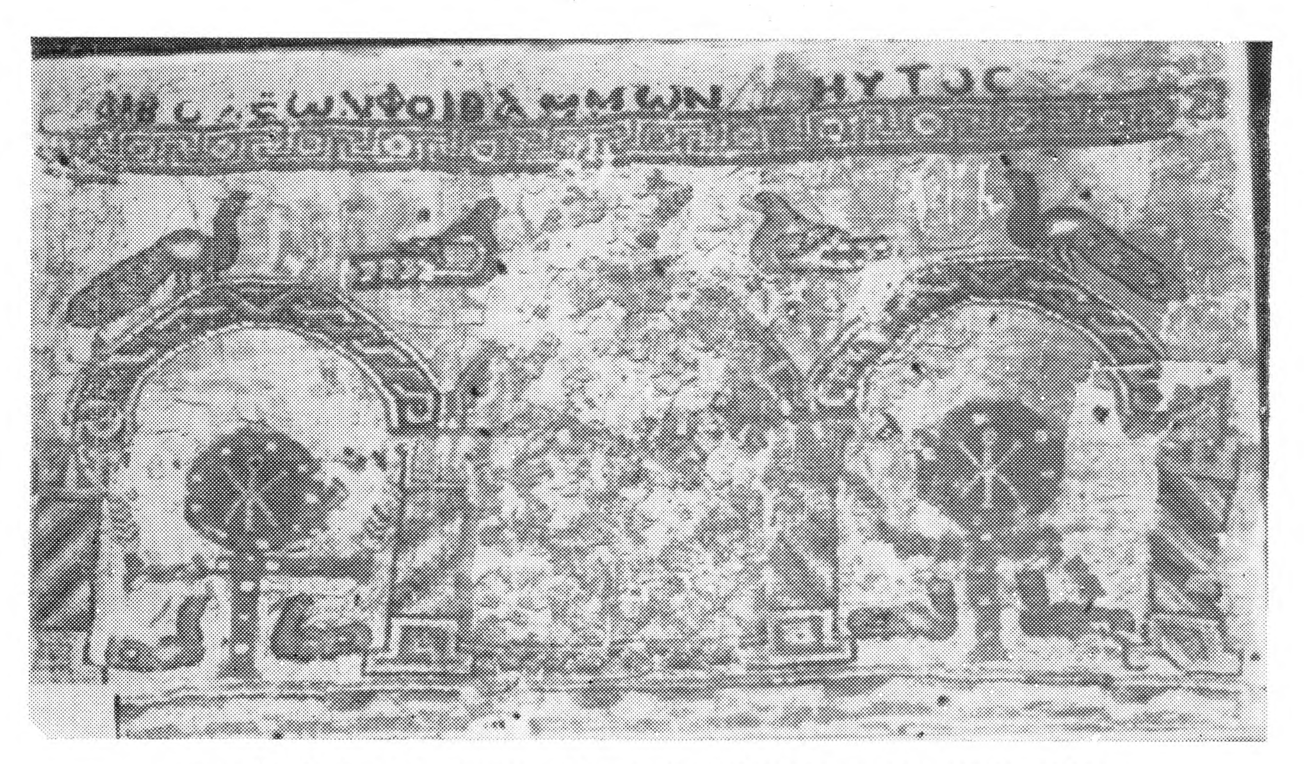


PLATE 2. Coptic Museum No. 2023. Polychrome sanctuary curtain.

Pl. II



PLATE 3. Coptic Museum No. 7948. Polychrome textile piece representing a piper, dancers and warriors.
Early Coptic Period.



PLATE 4. Coptic Museum No. 7822. Polychrome textile piece representing centaur. Early Coptic Period.



PLATE 5. Coptic Museum No. 2072. Part of a polychrome curtain with four very beautiful faces.
Early Coptic Period.



PLATE 6. Coptic Museum No. 7689. Textile roundel of Heracles feeding the lion. Early Coptic Period.

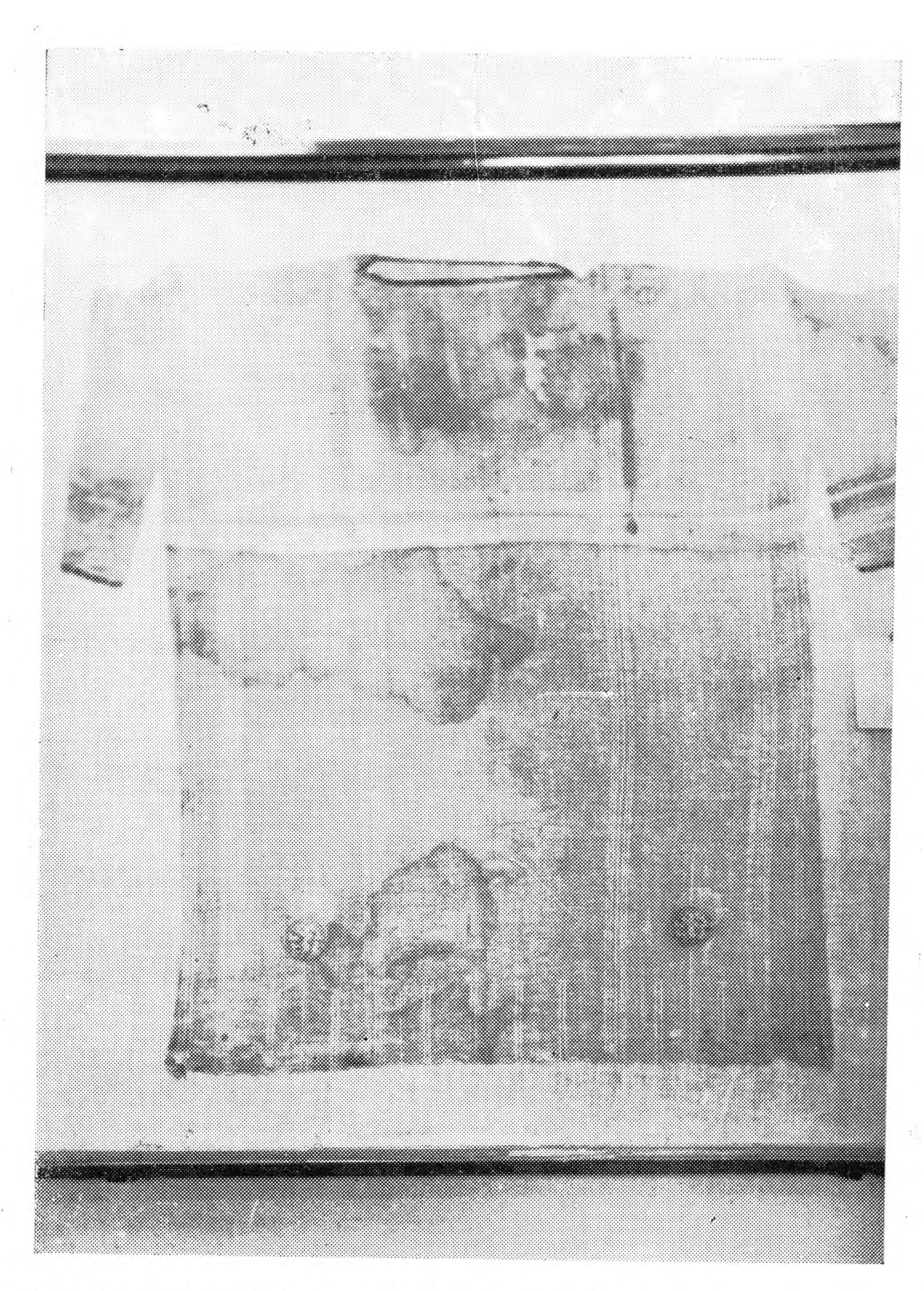


PLATE 7. Coptic Museum No. 8470. One piece linen tunic decorated with four small roundels depicting a shepherd with sheep.
Transitional Period.

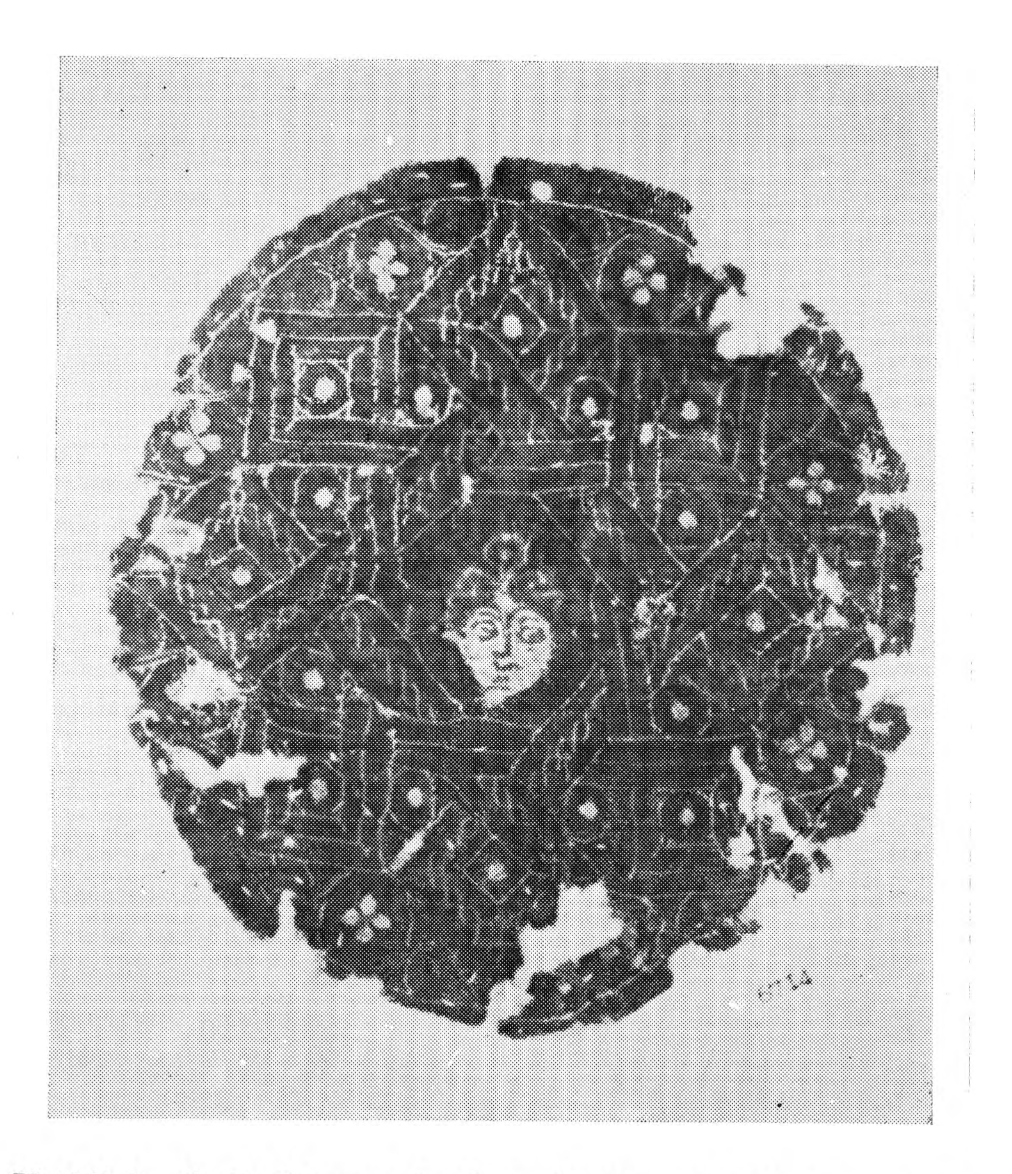


PLATE 8. Coptic Museum No. 6714. Textile roundel whose face and geometrical designs are done with gold thread Transitional Period.

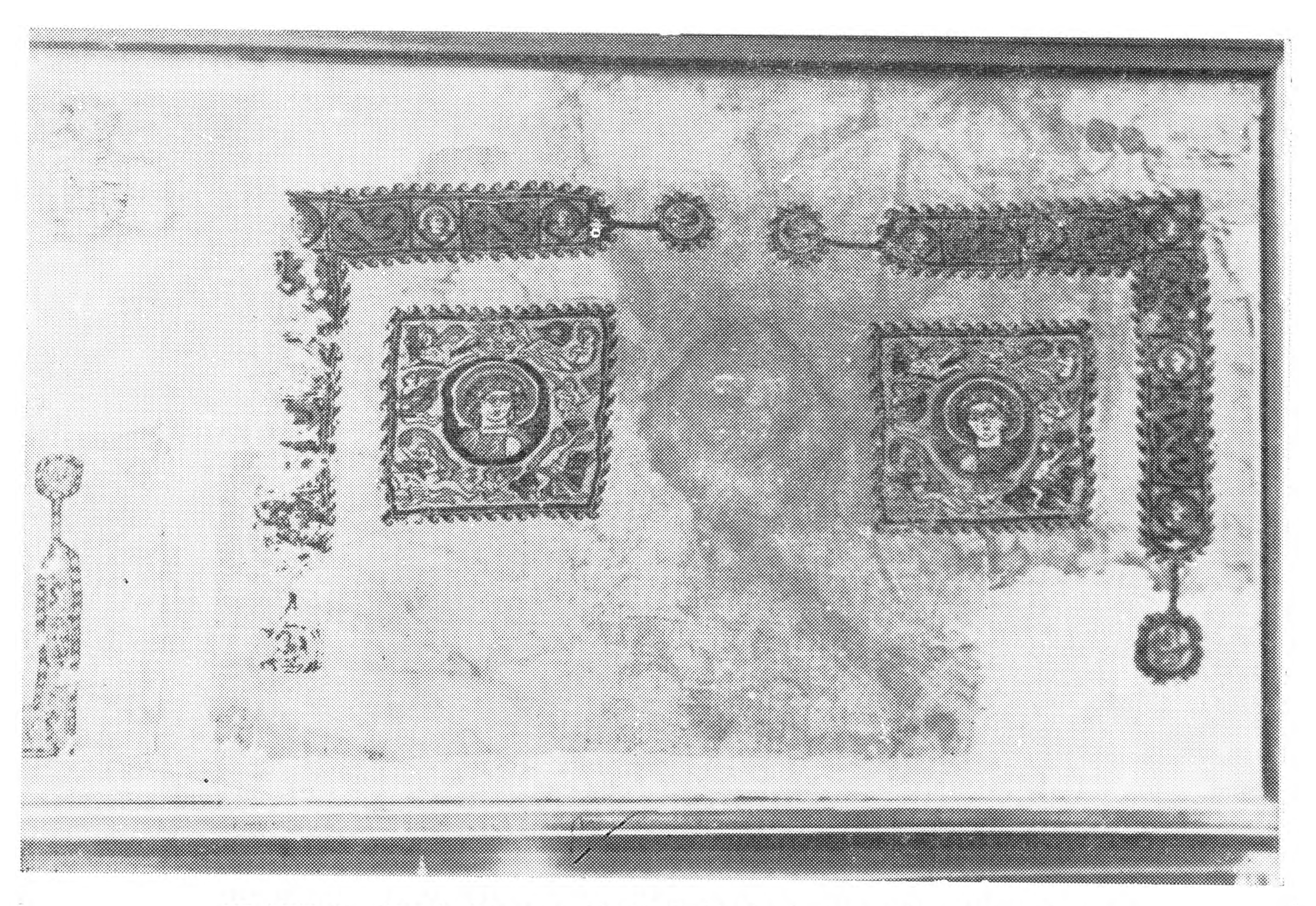


PLATE 9. Coptic Museum No.8473. Part of a curtain whose figures, including the two busts and four medallions, appear in rich colors. Traditional Period.

Pl. IX

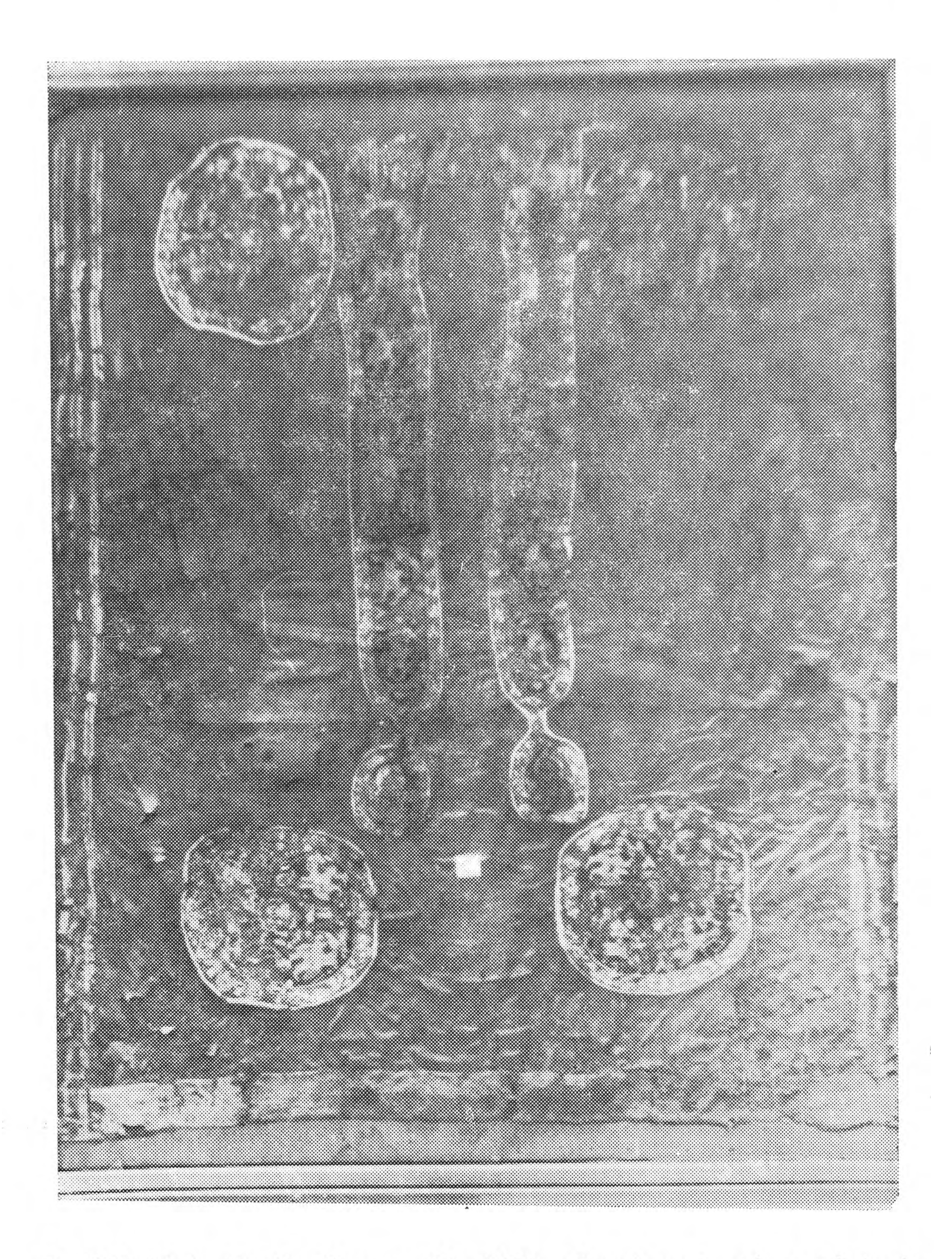


PLATE 10 A. Coptic Museum No. 8472. Front part of a red tunic with two clavi and four large roundels which contain many figures in rich colors. Transitional Period

PLATE 10 B. Coptic Museum No. 8472. Detail of bottom right roundel on front of red tunic. Transitional Period.

Pl. X (B)

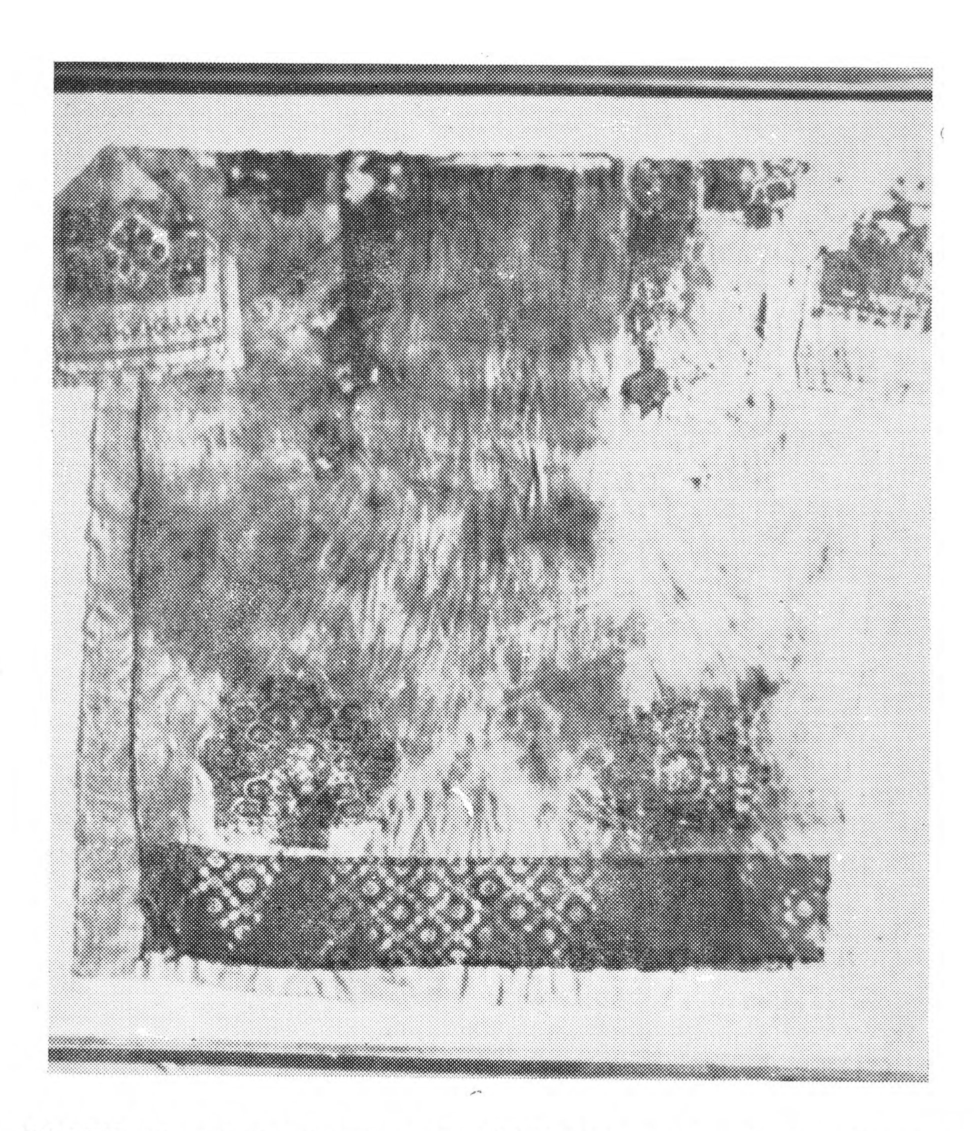


PLATE 11. Coptic Museum No. 6707. One piece tunic decorated with a variety of polychrome weavings. Maturity Stage.



PLATE 12. Coptic Museum No. 10517. Polychrome textile representing the holy family flight to Egypt Maturity Stage.

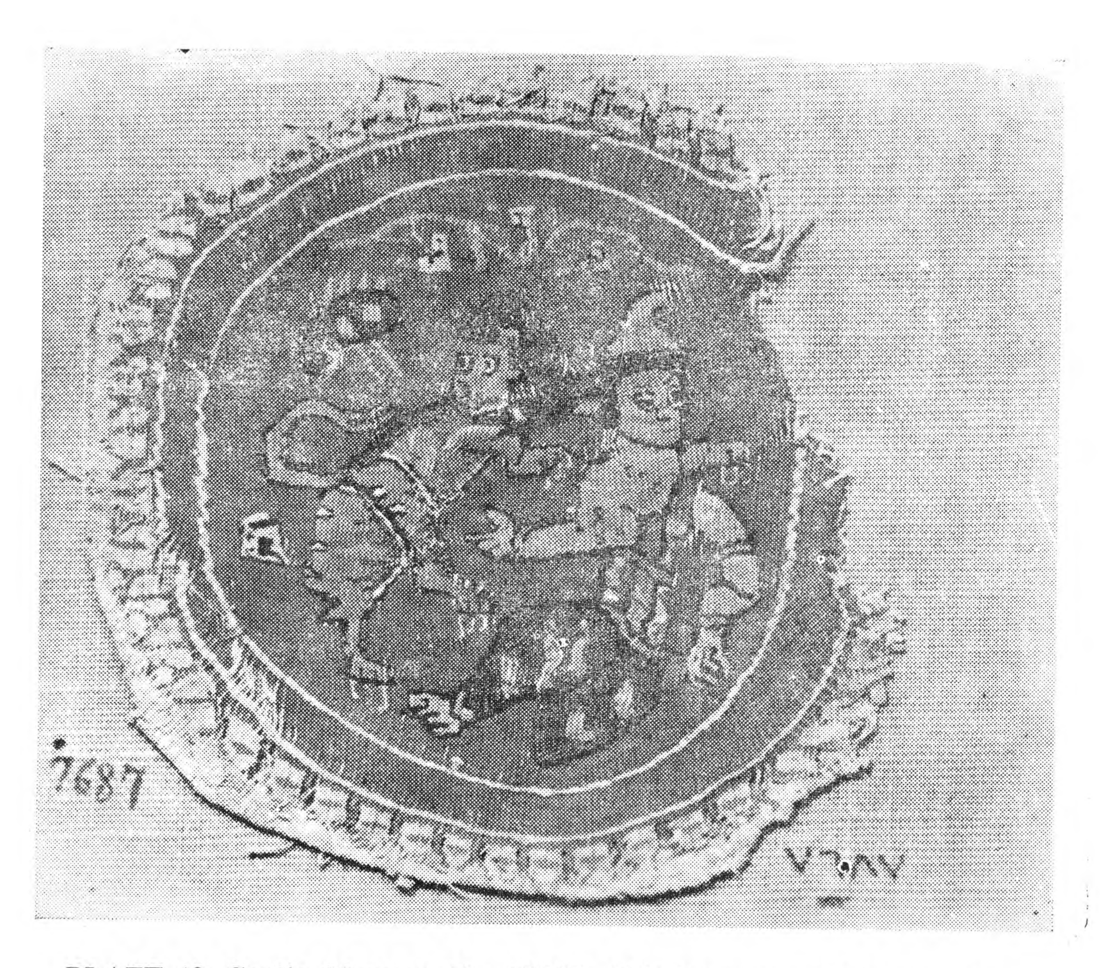


PLATE 13. Coptic Museum No. 76787. Polychrome roundel representing Androcles and the lion. Maturity Stage.

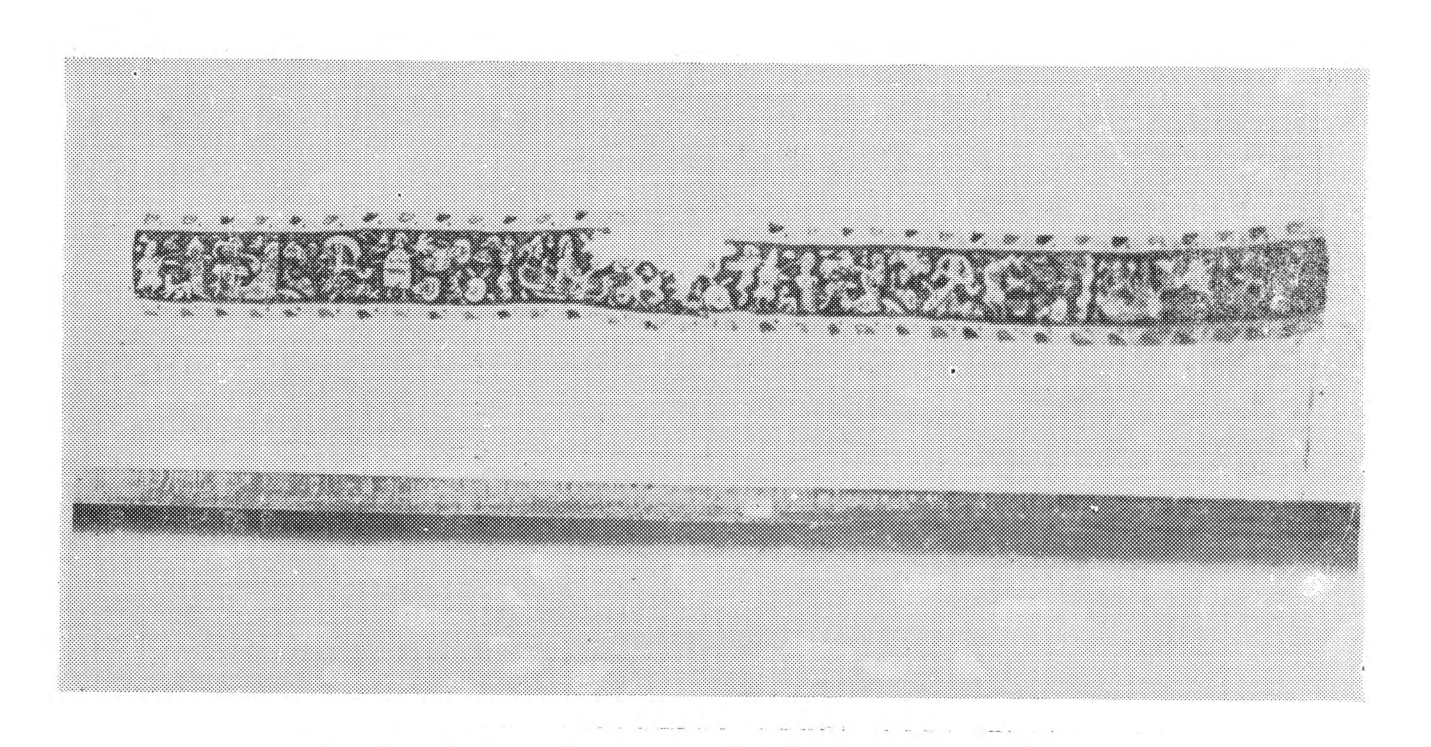


Plate 14 A. Coptic Museum No. 1740. Polychrome band with carcicatured figure (See the following plate. Maturity Stage)

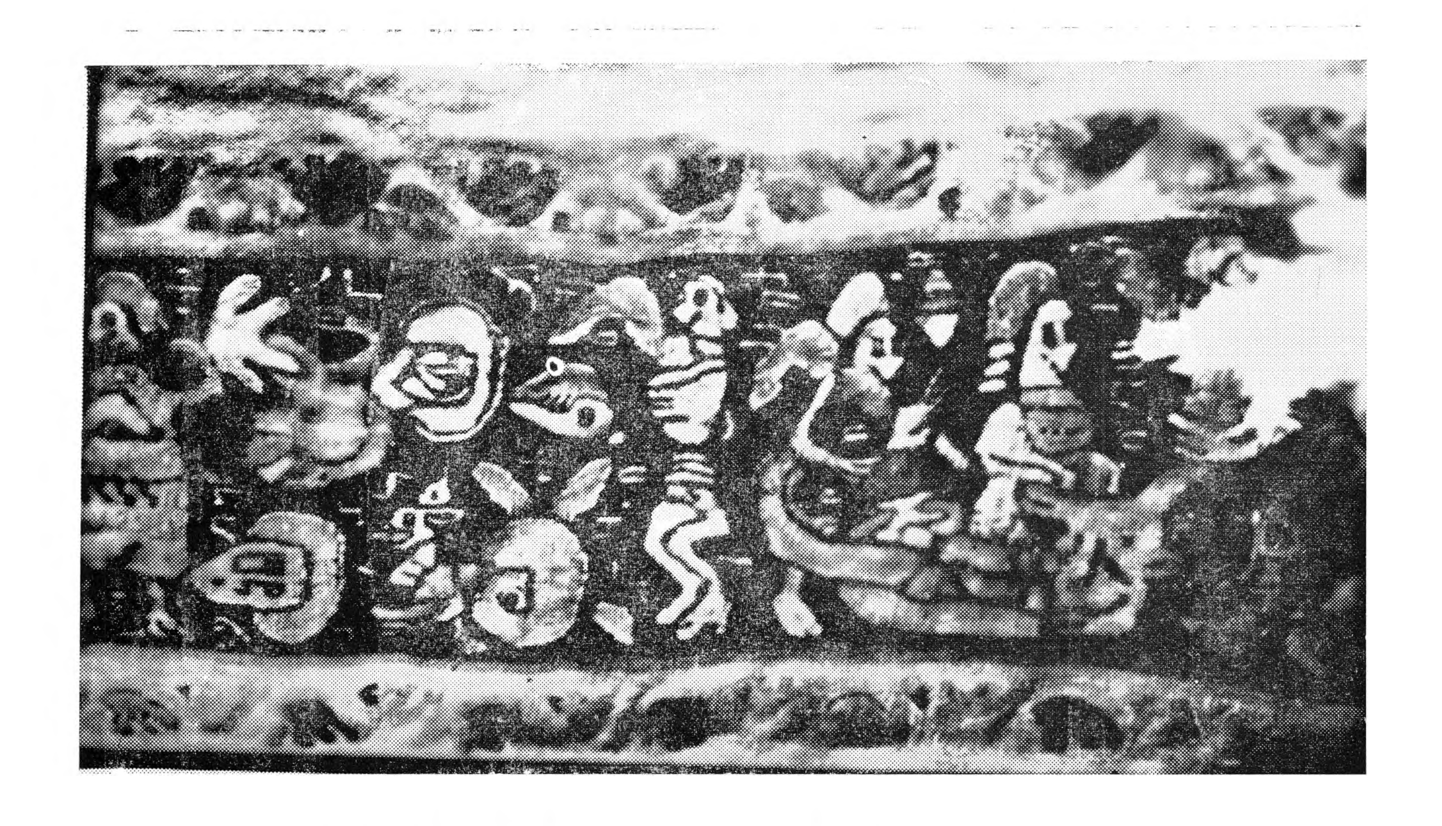


Plate 14 b. Prat in large seale (See the preceding plate.

PL. XIV (B)

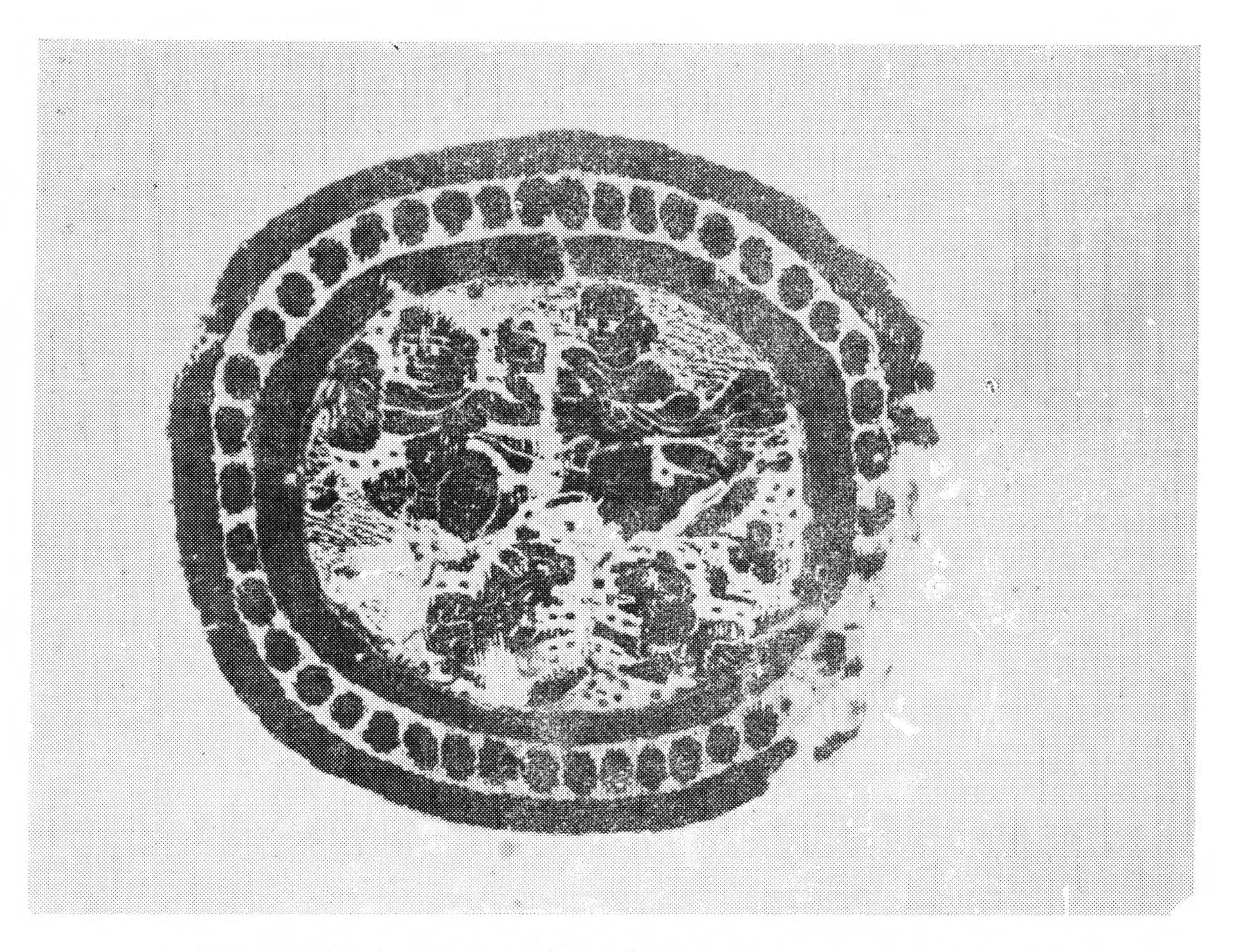


Plate 15. Coptic Museum No. 4725. Polychrome textile showing two acrobats leaping over two animals. Maturity Stage.

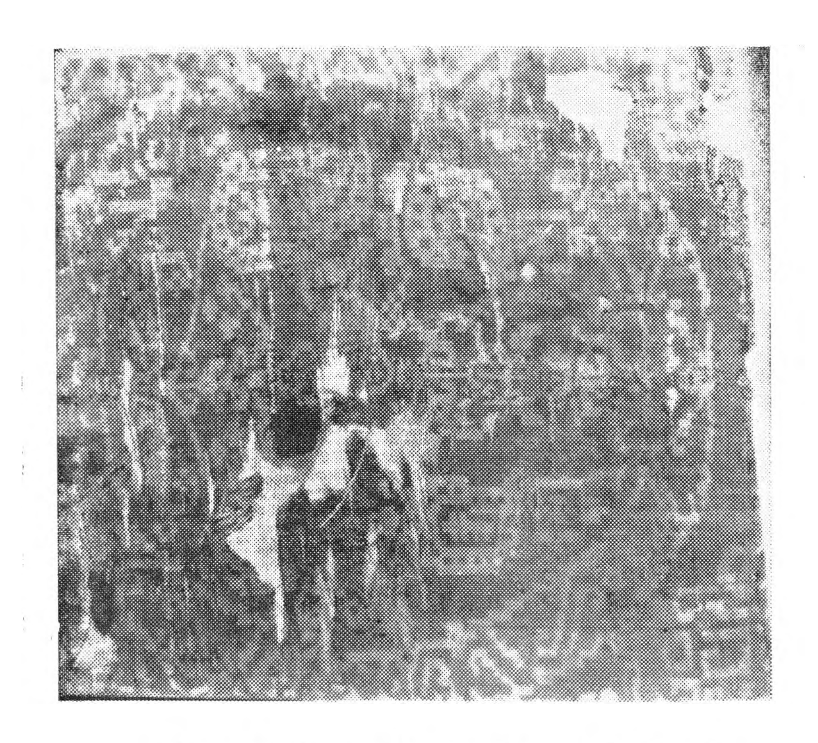


Plate 16. Coptic Museum No. 1846. Square textile whose geometrical design is made entirely of silk. Continuity Stage.



Plate 17. Coptic Museum No. 8452. Archangel Michael painted on linen. Continuity Stage.

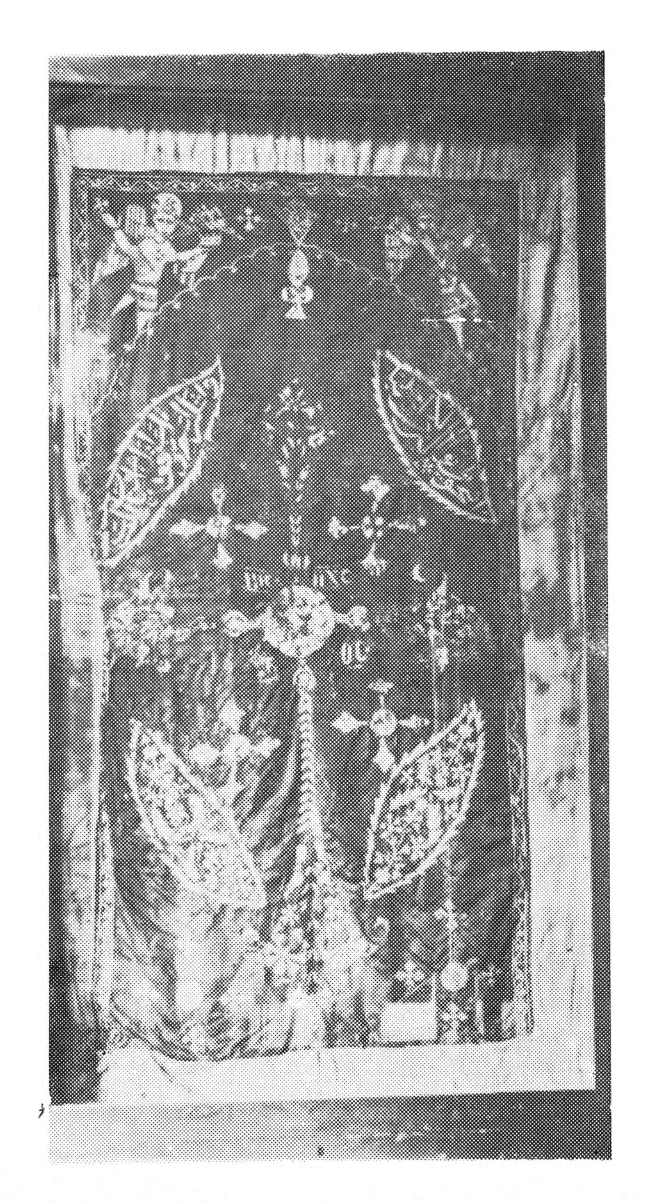


Plate 18. Coptic Museum No. 3345. Holy ceremonial curtain. Continuity Stage.

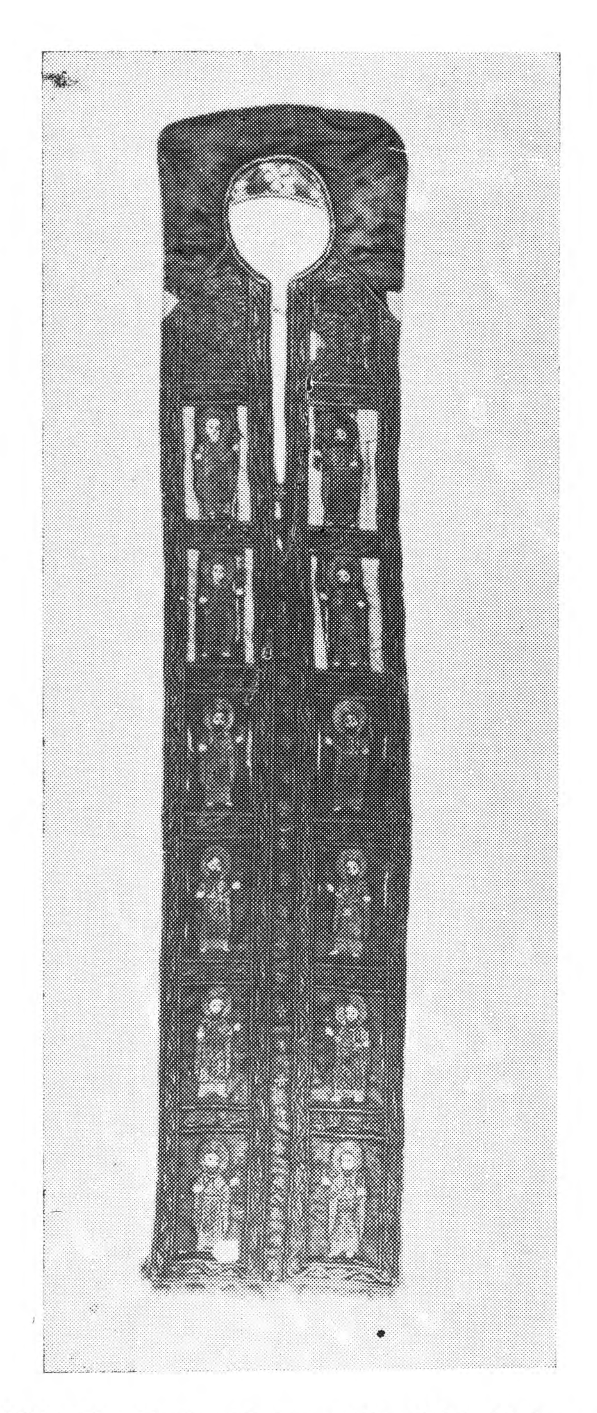


PLATE 19. Coptic Museum No. 2181. Stole representing the Twelve Apostles. Nineteenth Century. Continuity Stage.

THE ORIGINS OF THE EGYPTIAN CIVILIZATION: A WORKING MODEL*

By

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Introduction :

At the beginning of the fifth millennium before present, the inhabitants of ancient Egypt were laying the foundations of an impressive civilization. Its physical evidence of statues, temples, and pyramids is only the visible reminder of equally monumental achievements in political organization, religion, knowledge, and art. The origin of this civilization, which has never ceased to fascinate and intrigue those who came in touch with its manifestations, remains surprisingly in the dark. This is indeed unfortunate, since the record of early Egyptian dynasties is sufficiently documented, and sites. of the period immediately preceding the emergence of Egyptian dynasties have not totally been lost and obliterated. dynastic sites are known from numerous localities along the Nile (Fig. 1) and are readily accessible. Yet Arkell and Ucko (1965 : 145), in their review of Predynastic developments in the Nile Valley, concisely expressed the opinion of many who deal with the origin of the Egyptian civilization as follows, **"At the very outset it must be made clear that the absence of modern scientific excavations of Predynastic sites, and therefore the almost exclusive reliance on material excavated roughly sixty** (now seventy) **years ago accounts for much of our ignorance of early development in the Nile Valley, with the result that much of what follows is both hypothetical and oversimplified."**

In the present paper, after reviewing previous models, I will present a working model of the development of the Egyptian civilization. This model will be based on a systemic view of the relationships between Nile ecology, agricultural economy, demography, and administration.

Background :

The study of the Predynastic of Egypt began by the work undertaken in 1895 and was interrupted by World War I and World War II. Most of the excavations were done before World War II. Recent developments in the study of the Predynastic include radiocarbon and thremoluminescence age determinations and studies of the geology and ecology of the sites.

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* Submıted for publication 1977.

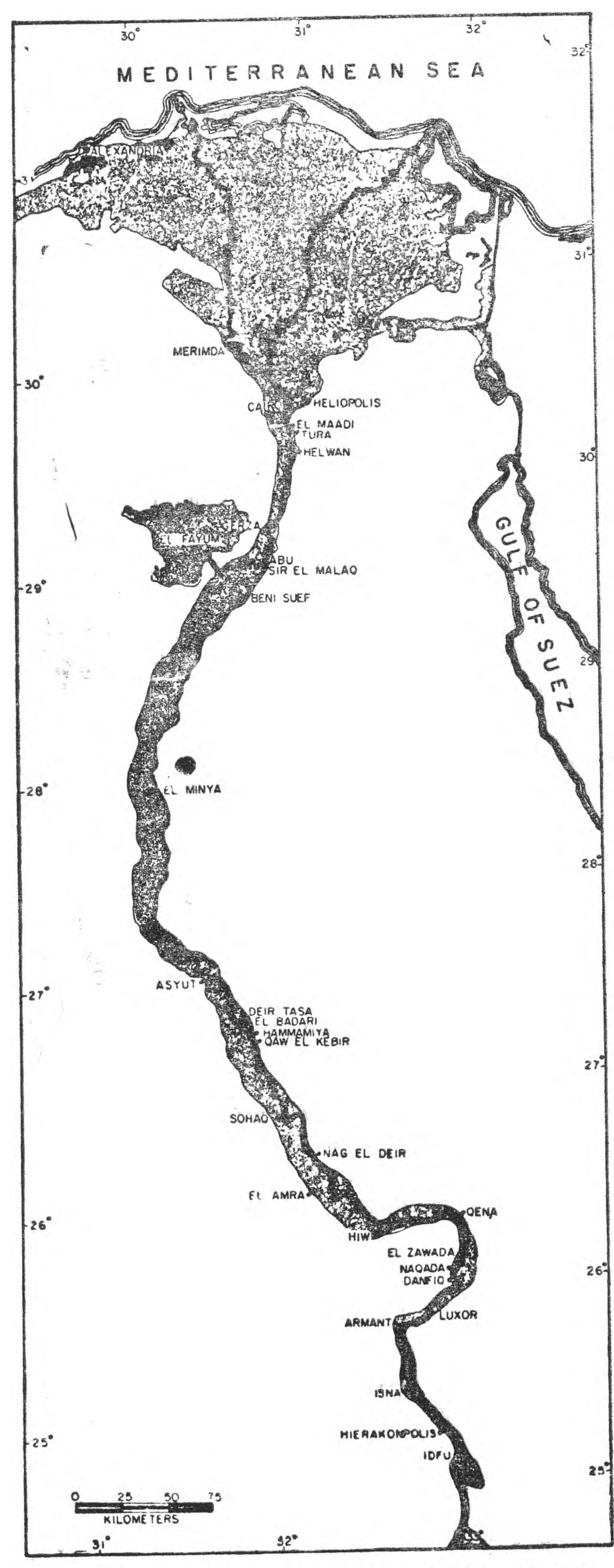


Fig. 1. Location map of major Predynastic sites.

The Predynastic sites (Fig. 1) have traditionally been grouped into "cultures" on the basis of their ceramic content. The cultures include the Merimda "Neolithic", the Fayum "Neolithic" A, the Badarian, the Amratian and the Gerzean.

The Predynastic archaeological units (cultures) were arranged according to Sequence Dating of ceramics, from older to younger, into, three stages; Badarian, Amratian (Nagada I), and Gerzean (Nagada II). The chronology of the Fayum A and Merimda Neolithic has been controversial. Examination of available chronometric determinations reveals that the Fayum A and Merimda date back to 4570 and 5010 B.C. respectively. The Badarian at Hamamiya dates back to 4060 B.C., and the Amratian at Hierakonpolis to 3620 B.C. At Nagada the Gerzean dates back to 3440 B.C. (tree- ring corrected radiocarbon years- **American Antiquity;** 1974). (Fig. 3).

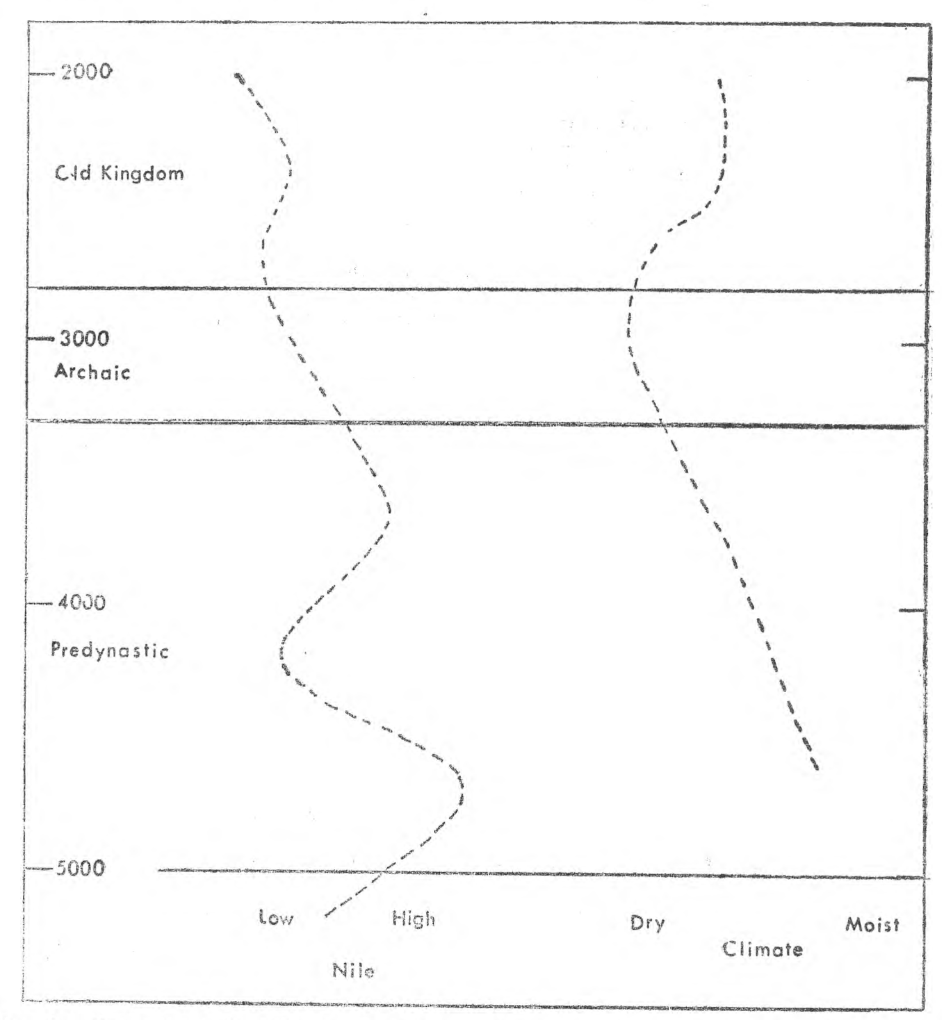


Fig. 2. Variations in Nile level and climatic conditions during the period of the Predynastic in Egypt.

The Predynastic occupations coincided with a period of declining Nile level (Fig. 2). The Nile level, however, was higher than at present, and several

relatively high Nile level episodes are recorded. Local climate was slightly moist at the onset of Predynastic occupations but drier conditions seem to have prevailed during most of the period of Predynastic development (Fig. 2)

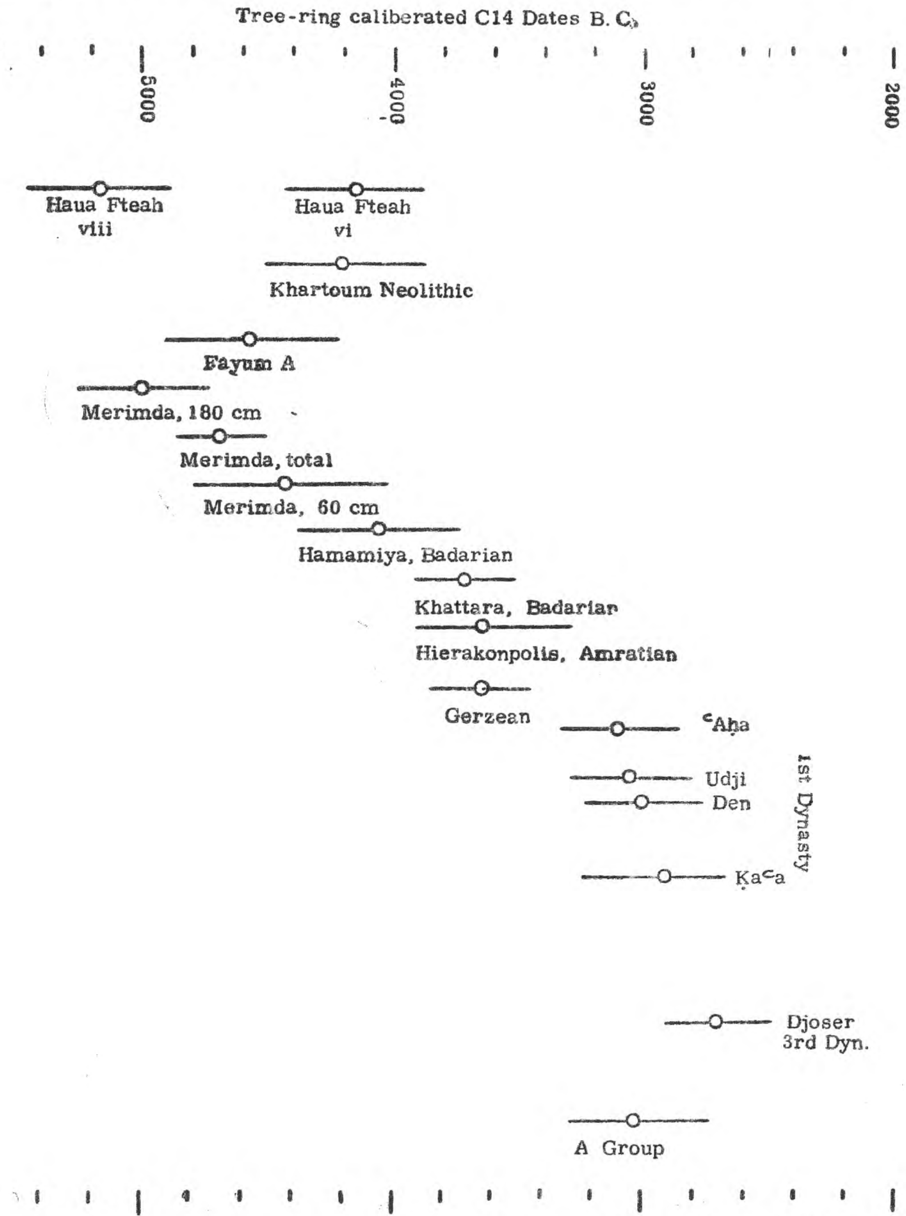


Fig. 3. A chronological chart of the Egyptian Predynastic and the First Dynasty. Circles show tree-ring caliberated 14C dates. Triangles represent Thermoluminescence dates.

The Predynastic settlements were established in many places on desert spurs and promontories adjacent to the floodplain and presumably along the edge of the floodplain.

The settlements consisted of hamlets, villages, and towns. My estimates for Merimda, apparently a town, is 500-900 persons and for Hierakonpolis, town

and satellite villages, 2272-5000 persons. The total Predynastic population of Egypt may be estimated conservatively at about 100,000 persons.

The subsistence base of Predynastic peoples was varied consisting of cultivating six-row barley, and emmer wheat, stock raising of goats, sheep, cattle, and pigs, hunting, fishing, and plant-gathering. The catchment territory from sites located at the edge of the floodplain or the desert pediments and abandoned Nile terraces provided access to several biotopes. Cultivation could have been undertaken at the outer edge of the floodplain ; hunting was practised in the desert and along the Nile channel for hippopotamus and crocodiles; the Nile channel, the wadi banks, plants were collected from the floodpla and desert trees ; and fish were caught from the channel and flood swamps.

The Nile flooding governed subsistence activities resulting in three economic seasons which coincide with the inundation, the drought, and the period in-between. The importance of agriculture is in producing a high yield of storable, nutritous food which can be consumed during the period of lowest overall economic productivity of wild resources (drought and periods of peak flooding).

The agricultural economy was associated with intensive internal trade in various raw materials for decoration and tool-making. It is very likely that grain and perhaps dried fish were exchanged. There is also abundant evidence for imports from distant lands, which are not only evidence of complex economy, but also of vigorous cultural contacts.

The origins of the Egyptian Civilization :

Petrie (1920), Emery (1972), and others have sought to explain the phenomenon of the Egyptian civilization by an invasion of Egypt by a Master Race. While this idea was conceivable within the framework of the rampant diffusionism and race-centered thinking of the earlier part of this century, the idea is now tenable Not only is there a great deal of cultural continuity from the Predynastic to the Dynastic, but there is also no convincing evidence of its validity. The Gebel-el-Arak knife handle (Fig. 4), which is taken to represent a battle between the "Dynastic Race and the indigens" seems to represent conflict between local Nilotic groups as indicated by the similarity in the attire and physique of the two fighting units. Emery who identifies the boats as of Mesopotamian origins fails to consider the fact that Egyptian boats shared many traits with those from Mesopotamia (Arkell, 1975). The other side of the handle does show a figure which can be easily identified as a foreigner. The story told by that side of the handle does not seem to be related to the fighting. The figure is holding back two lions and may be merely a copied motif indicating power. Even if we assume that the handle does indicate fighting between an Egyptian group and a Mesopotamian unit, this may merely represent an incidence that cannot be generalized to suggest a horde invasion or a conquest-like operation.

The presence of four cylinder seals of "undoubted" Mesopotamian origin in Late Predynastic context (Gerzean) hardly justify a mass invasion from Mesopotamia as Emery suggests. There is much evidence of trade items from

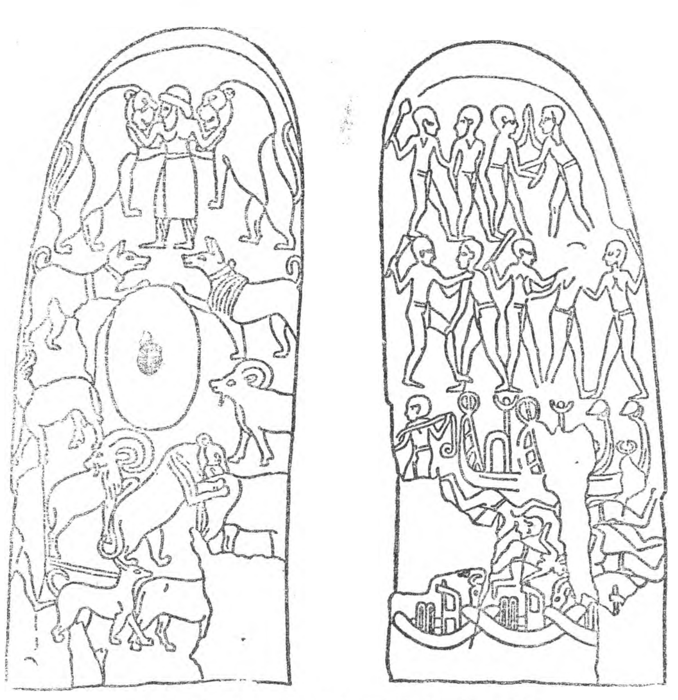


Fig. 4. Gebel-el-Arak knife handle.

Mesopotamia and within the context of trade and information exchange, the cylinders and other objects of Mesopotamian affinites are likely. In addition, the mace-head of the scorpion King (Fig. 5) showing the subjugation of Lower Egypt represents a figure clad in Egyptian attire, and symbolized by a scorpion, an animal of the Egyptian desert represented previously on Predynastic objects.



Fig. 5. Mace-head of the Scorpion King.

The palette of Narmer (Fig. 6) also has Egyptian motifs traceable to the Predynastic. The falcon, the fish, the cow, the papyrus sandals, etc., are also traceable to the Predynastic. There is also no indication in the mace-head of Narmer of any Mesopotamian influences. The idea of an invasion by such a "Master Race" is lacking in theoretical integrity. Why should Egypt be invaded from a distant land at the time when the Mesopotamian culture itself was in its formative stage ? How could such an army have been supported when the Mesopotamian culture itself was in its formative stage? How could such an army have suwported itself lo gistically ? and which route could it have taken, and importantly.

Toynbee's (1935) idea of the "challenge and response" is admittedly more romantic. However, environmental "challenges" are only conceived when the people are compelled to achieve a certain task, and when there is an opportunity to do so at the expense of an additional expenditure of energy. To conceive of an opportunity there must be certain motives. It is these motives, rather than the act of achieving which may be romanticized in retrospect as "challenge and response", that should be of concern to us as we investigate the processes of the origins of civilization. The "chal lenge and response" are conceptions of the active interaction between man and land; they are of no explanatory content. The concept of an "inner drive" (Wilson, 1963) toward civilization is equally romantic ant has even a better literary ring, but why should such an inner drive manifest itself at that parti cular time and what were the motives for such a drive ?

Wittfogel's (1957) idea of hydraulic determinism stands at the other end opposite end to Toynbee's and Wilson's idealism. It proposes model leading from irrigation to the development of a managerial bureaucracy to despotic control. The organizational demands of irrigatio n trigger the chain reaction culminating in the emergence of despotic monarchy. K.W. Butzer (1976) has challenged this idea through a detailed and sound study of the floodplain ecology of the Nile Valley.

The concepts of rapid population increase leading to population pressure which initiated a series of events culminating in state formation (Smith and Young, 1972; Carneiro, 1970) cannot be shown to be the case in the Nile Valley. The estimates of population size in Egypt during Predynastic times are far below the carrying capacity of the Nile Valley and there was plenty of room for extensification. In addition, there is no evidence of rapid population increase in Predynastic Egypt. In addition, the model of population pressure is theoretically inadequate (Hassan, 1974; Cowgill, 1975).

While it is still too early to come up with a totally acceptable model of the origins of civilization in Egypt, pending further research, a trial model will be suggested here. The model will have the additional benefit of focusing our research on the recovery and analysis of materials pertinent to its structure. The origins of the Egyptian civilization are to be sought in the Predynastic economy, political organization, and the ecological setting of Egypt (Fig. 7).

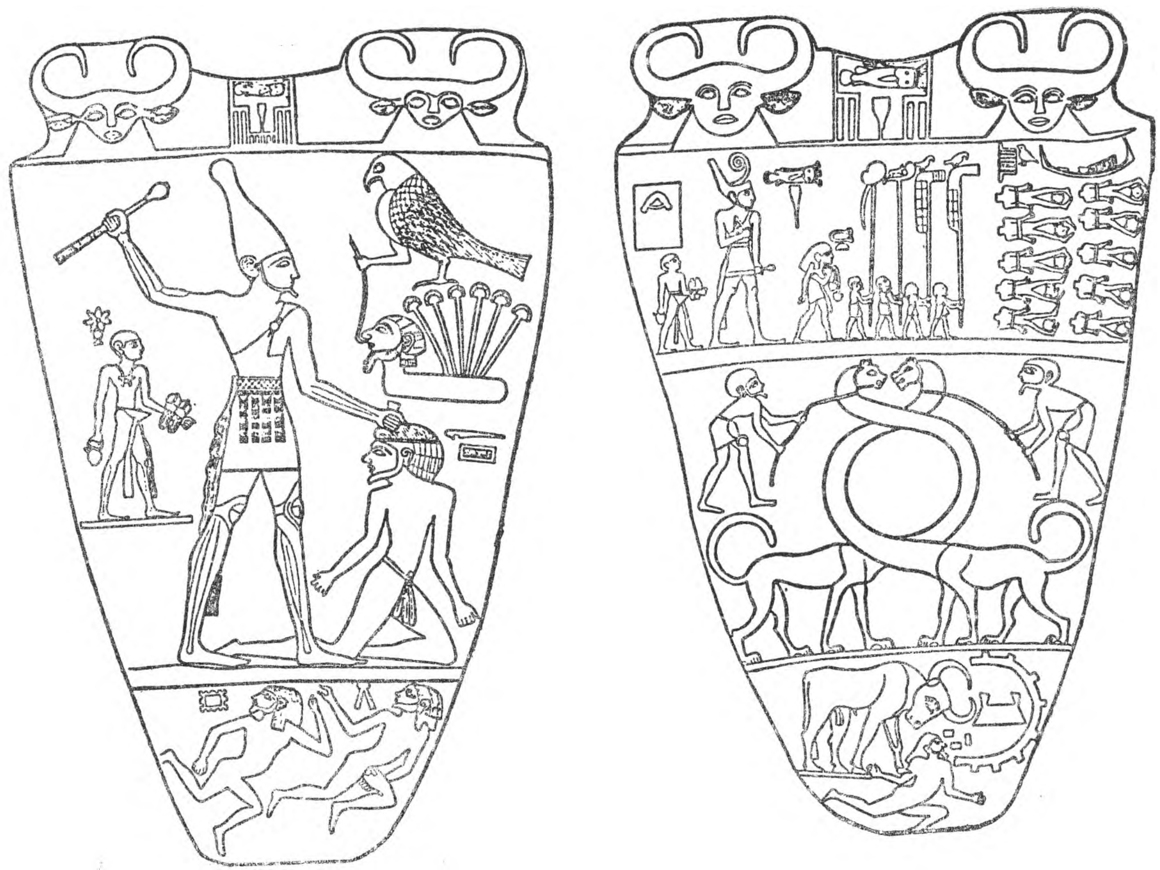


Fig. 6. The palette of Narmer.

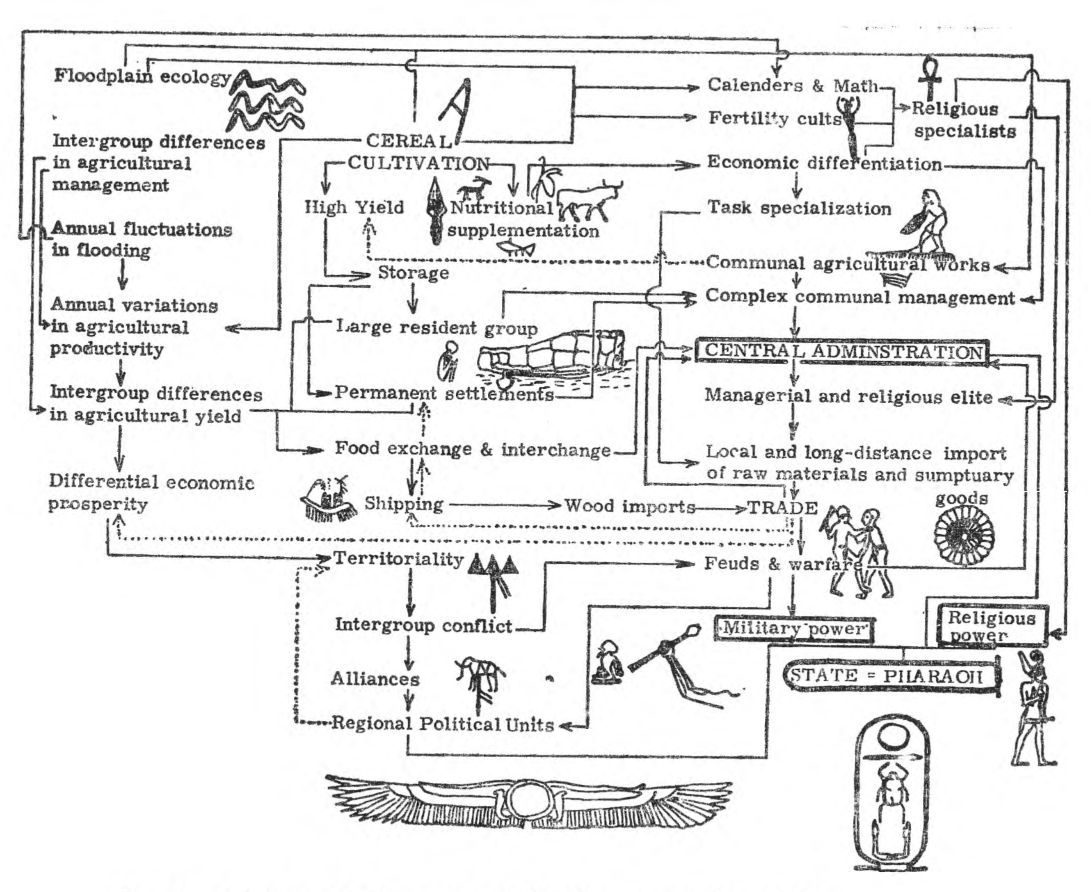


Fig. 7. Origins of the Egyptian civilization: a working model.

Egypt in Predynastic times consisted of "regional units" or nomes representing localized political units. The development of these units is indebted in the first place to an agricultural economy which promoted localized residence and large population aggregates. These two developments, as I have argued elsewhere (Hassan, 1977), are reinforced by the development of storage facilities, mixed farming-herding or symbiosis with pastoral groups, communal food sharing, and inter-group food exchange. In conjunction with these developments, grows the need for communal management at a scale beyond that of the ephemeral and loose polity of the hunting band. Political units with chiefs or a governing council thus emerge concomitant with increasing economic complexity. Differences between agricultural groups even in an isotropic habitat is inevitable because of the random incidence of pest infestation, and differences in the efficiency of agricultural management. Differences in productivity can be thus expected from one nome to another. In addition, the variations are not fixed because of the variations to be expected from one year to another. Thus an agricultural economy involving large local groups and a sedentary population engenders inter-group food exchange. The evidence of shipping in Predynastic Egypt is an indication of an active exchange system. Internal trade in various essential and luxury items is also evident in Predynastic Egypt indicating on the one hand the growing demands of an "elite" and on the other the wide extent of the trade network.

In a situation of intensive inter-group contact, the chances for conflict are not always distant. In the case of the Nile Valley, disputes, feuds, and raids were perhaps frequent. The mace-head appears early in the Predynastic. The bow and arrow, a formidable weapon, was also known and used in combat. It appears to me that these early skirmishes and battles were fought probably both for food and trade goods.

The mace-head of Narmer indicates the capture of the exaggerated figures of 400,000 oxen and 1,442,000 goats (Emery, 1972). It is also interesting that the mace-head of the Scorpion King depicts, in addition to the defeat of the confederaion of the north, the act of excavating a canal or some other irrigation related activity. This suggests that military conflict in the Nile Valley was, at least, in part linked to agricultural management (Butzer 1976).

Archaeological evidence of many of the factors discussed in my model is available. The agricultural basis is documented from Badari and Qau (Brunton and Caton-Thompson, 1928), Fayum A (Caton-Thompson and Gardner, 1934), Merimda (Junker, 1929-1940), Omari (Debono, 1948, 1956), and Maadi (Menghin and Amer, 1932-1936), and Khattara (Hays and Hassan, 1976). Emmer wheat and six-row barley were the most commonly cultivated cereals. Vetch was cultivated, as indicated at Merimda, either for human consumption or fodder. Flax was also cultivated and used for the manufacture of textiles.

Historical evidence for frequent fluctuations in the magnitude of Nile floods is abundant. Aprroximately one out of five floods is too low, too high, delayed, or excessively long in its duration. Between A.D. 769 and A.D. 1914., 90 years

were characterized by very low Nile level and drought, and 32 years were marked by damaging high floods (Zakry, 1926). Willcocks and Craig (1913) also record, within the span of 30 years from 1871 to 1900, three years of low Nile floods and three years of very high Nile floods. The problem is compounded when bad floods occur consecutively. Such fluctuations during Predynastic times must have posed a serious agricultural problem.

The agricultural economy during the initial stages of the Egyptian Predynastic was therefore precarious. The problems of agricultural economy, in addition, are usually aggravated by the attendant aggregation of people in large settlements. The large population aggregates are advantageous because they allow for a large labor force which can be mobilized in the critical periods of the agricultural cycle. In general, the economic population size among agricultural groups is much larger than that for hunter-gatherers.

In addition to the problem of large settlement size, there is also the problem of sedentariness. Hunter-gatherers can avert local scarcity by moving and splitting. Agricultural groups, however, are tethered by their food processing equipment and by the localization of agricultural land. One of the major strategies to deal with scarcity, without population movement, is food storage. The storability of grain must be considered as one of the important aspects of cereals. It allowed large groups to reside in one spot all year-round and to reside in the same spot from one year to the next.

Diversification of the subsistence base is another successful strategy to deal with periodic shortage of agricultural yield. Stock raising is especially advantageous because it provides an accessible, immobile source of food, which is, in addition, an excellent source for high quality protein. Fish are another source of high quality protein. The need for high quality protein to supplement the deficient protein of the cereals has been discussed in detail elsewhere (Hassan, 1976).

In the Predynastic of Egypt, storage facilities are abundantly documented, consisting of dug-out basins lined with mud, basketry granaries (30-100 cm in diameter and 30-60 cm in depth), and huge jars more than one meter in height embedded in the ground. Stock raising is indicated by the faunal remains of domesticated sheep/goats, cattle, and pigs. Fishing was widely practised as shown by the abundant remains of fish and the recovery of fish hooks and harpoons. Hunting of both desert and Nilotic animals, and gathering of wild plants from various biotopes are well documented and argue for a highly diversified subsistence base. It is not surprising thus that many Predynastic settlements were both large in size and permanent. Merimda, for example, covers 180,000 m^2, and Hierakonpolis, town and villages, an area of $1 \times 10^6 m^2$ (Butzer, 1959). Large cemetries, houses, planned streets, and rebuilding of houses in the same location definitely indicate permanency of settlements.

In addition to storage, mixed farming-stock raising, and/or a diversified subsistence base, one must consider food exchange, as a strategy to cope with periodic fluctuations in yield. Variations in productivity from one region to

another produce a situation which can be best exploited to the advantage of contiguous groups by a credit system of food exchange of the same product. Trade of one food item for another is also a successful strategy when the kinds of food materials produced are different. It is unlikely that such variability existed in the Nile Valley. I suspect that food exchange was in products of the same kind, namely barley and wheat. Intergroup exchange relations were most probably cemented by circulation of other goods that are of no subsistence value. There is indeed much evidence of trade in such items in Predynastic Egypt. Shells and corals from the **Red Sea,** and quartz, feldspar, and steatite talc from the Eastern Desert were common trade iems. Boats, portrayed in many Predynastic designs were perhaps used for shipping grain. The navigability of the Nile would have been important in facilitating food exchange and thus in promoting the progressive development of a stable agricultural economy.

Agricultural economy is far more complex than by a complexity hunting-gathering economy. Coordination and management of this complex agricultural economy demands a level of administration beyond that of the band organization and the emergence of community leaders and group heads and chiefs is a very likely event among agricultural groups. The role of administrator also emerges to deal with social conflict, which is likely to occur among people who reside together on a permanent basis. The role of community leaders can also be significant in mediating between neighboring groups and coordinating intergroup relations.

In Predynastic Egypt, evidence for the presence of community leaders and chiefs is indicated by differences in mortuary goods, differences in the shape and construction of graves, and the presence of articles of status (Vandier, 1952). The rise to eminence of community chiefs was apparently associated with the consolidation of territorial units. The signs on Predynastic boats, on the palette of Narmer, and on the mace-head of the Scorpion King indicate that a definite territorial order was established and that the Egyptian nomes of Pharaonic Egypt were already in existence.

The maintenance of orderly and mutually beneficial relations among grouws seems to have been disrupted at times, as the occurrence of mace-heads and battle scenes indicates. Feuds and hostilities occur often among agricultural groups as a result of social and economic conflicts. Certain leaders may distinguish themselves by their ability to solve conflicts, and to win, by the use of force. The role of these "warrior kings" in the shaping of Dynastic Egypt appears indisputable. The rise of state society as a culmination of centralization of administration and power is not unlikely and seems to have been the case in Egypt.

The emergence of the Egyptian civilization was, in all likelihood, a native transformation within Egypt. Influences from outside are evident. These influences, however, could have only served as a catalyst for internal developments, which spanned a period of 2000 years or about 100 generations. The vitality by which the first dynasties brought about the monumental achievements of

the Old Kingdom, within a short span of time, draws its essence from the long history of native struggle to solve the problems of agricultural economy on the banks of the Nile.

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SOME SELECTED AMULETS FROM

TELL-EL-BALAMON ABU-GALAL

Excavations First Season 3rd of March 1978
till 19th of June 1978.

By

FRANCIS ABD EL-MALEK GATTAS.

ACKNOWLEDGEMENT

The whole project was sponsored by El-Mansoura University, especial vote of thanks is due to Prof. Dr. 'Abd-El-Mone'em El-Badrawi, Former President of the University for his encouragement and support throughout the Excavations.

Also I wish to thank Prof. Dr. Shafik Balba' the new President of the University who has shown great interest in this work which I hope will continue to reveal still more important issues in Egyptology.

I cannot neglect the advices of Prof. Dr. Mohammed Mohje-El-Din Ibrahim 'Awad, the Vice President of our University. My deep thanks to Prof. Dr. Sayed Khair-Alla for his first help; My sincere thanks to Prof. Dr. Mohamed Abd-El-Kader Mohammed, the Dean of Faculty of Arts, El-Mansoura University for giving me the chance to begin the second season in the Excavations in Tell-El-Balamon Abu-Galal Sherbin near El-Mansoura Dakahlia Province.

This work could not have been carried out without the professional aid and advices of Prof. Dr. Shehata Adam Mohammed, the under Secretary of State at the Egyptian Organization and also Prof. Dr. Victor Girgis Awadalla, the under Secretary of State at the Egyptian Organization. Prof. Dr. Abd-El-Kader Selim the general director of the Egyptological Department. Dr. Ahmed El-Sawi chief general troller of Lower Egypt Zone. Mr. Ismaeil Sadek chief of archaeological drawings. Mr. el-Desouki Fahmi Chief of archaeological drawings of Museums Service.

Mr. Mohammed Abd-El-Halim Risk Chief inspector of El-Dakahlia. Engineer. Sami 'Abbas El-Diasti Chief of the Photographical Department in the Faculty of Agriculture.. Attia El-Sayed The technical worker in the Field. The whole work has received impetus from the interest and great concern of the Egyptian Government in the History of Ancient Egypt and in Egyptology.

Francis Abd-El-Malek Ghattas.

A Report about the Excavations of El-Mansoura University, at Tell-el Balamon Abu-Galal in Sherbin province during, the period from March 4th, 1978 till June 21 th, 1978.

Introduction :

On Feb. 3rd, 1978, the Supreme Council of Antiquities of El-Mansoura Univ. approved the exploration of Tell-El-Balamon Antiquities of Sherbin province at Dakahlia governorate. This will be done according to the specified conditions stated in the issued license dated 1978.

Description of the Tell (Hill) :

Tell-El-Balamon is located in the north-west of Sherbin city, a distant of 9 Kilometers and in front of Abu-Galal village. The agricultural area of the project is estimated to be 158 acres. No previous assaults had been done because it was possessed by the feudal people who were guarding it. The area is characterised by certain monumental features. These phenomena are quite clear at the top of the hills. Besides, these features, nothing to encourage the people to fun with. The level of the Tell is 4.30 meters above mean Sea-level. This is confirmed by the cadastral maps which are located in the Dakahlia governorate.

The Tell consists of three high monticules in the middle, the level of the agricultural area and at the South western area of the Tell there are dunes of broken limestone mixed with large sized granite stones.

On March 3th, 1978 we headed to the field of work, accompanied by Chief inspector of Antiquities Mr. Mohammed Abdel Halim Risk where the area has been prepared. After viewing the site on Feb. 5th, 1978, we also settled the matter of debris and the place to be piled up. We have chosen the north eastern part from the Tell at the first high monticle where probes had been done in the spots eastward. These probes are small squares 2×2 m and 1.5 m in depth. The space lattice is not more than 70 cm. These squares were interferring with each other, but not on a straight line order to reduce the space lattice.

The probes proved nothing.

A high area westward this area is chosen in a form of a square 10×10 m and we named it A. The labourers took off a stratum of 25 cm. thick. This layer is absolutely monumental where some rusty coins appeared. The labourers continued on removing another layer of 20 cm. thick but nothing confirmed any symptoms of fixed transferring monuments to this area. This pushed us to exert more effort to increase digging reaching one meter below the earth level. Southward this square some brickmoulded walls appeared. These wall were harély to be distinguished because dust was well accumulated between the bricks in a clear view. It is believed that these walls have been demolished a long time ago. After removing all these mess, the walls took the shape of a horse-shoe in the area of this square. Reaching the first course of bricks, the natural earth appeared where the monumental features-like ceramic breakage and the like-disappeared.

Another square B was restricted northward of the latest one with a distance of one meter difference. The labourers removed a layer of 30 cm. in some spots. A ceramic pot in a form of a small jar with a broken neck appeared. Going on cleaning and clearing between the walls till finding a large ceramic pot at the mid of the square approximately. Most probably, this pot was used as a seed reservoir. The nozzle was tangled with a non confirmed layer of small and big limestone but generally speaking this layer is to restrict the nozzle unward or to reinforce it. The length of this pot is 152 cm. The body of the pot was in a fragile state due to extreme humidity. We were obliged to get it out in a shattered state. The nozzle's diameter is 10 cm. Digging went on easeless with (great) progress till the rest of the square B. was reached. Many brick moulded walls appeared in both the north & the west areas of the mentioned square. Labourers continued working and clearing the dust & the debris housing-units. Amulets and ceramic pots were, obtained through the debris. These housing-units are separated from each other by narrow streets. These units have the form of fixed seats of masonry (Mastabas). These units are composed of rooms, halls and sometimes toilettes which consists of large ceramic pots near the water courses. We can possibly say that these large pots were used as a resting-place. We have noticed that we did find some wells, the depth of which is nine meters approximately. These wells are located in some of these units. We noticed that some of these buildings have a dome-like shape and painted in white.

The people of this area knew how to preserve seeds in units, therefore, we did find two large ceramic perforated pots of 75 cm in length & 80 in length cm. and circumference 65 cm. The pots have protruding bellies. During excavating the axis round which the doors move, very near to these hints we also found some remnants of elevated thresholds of limestone and also a residue of fragile wood, most probably the

near to these hints. We also found some remnants of elevated thresholds near the doors of these chambers.

The people of this area never forget to use the stove to cook their meals. In our Egyptian villages, it is known as hearth which is composed of three moulded bricks taking the form of a U shape. Traces of fire manifest. These hearths are photographed as well as architecturally elevated.

Furances'Area (Pottery Factory).

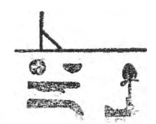
Excavations led us to discover an area we call the furnaces'area or the pottery factory. If we head eastward of the square A & B, we find a wall of brick-moulded one of five meters in height and 2.5 m in width approximately. This wall is stepped and is separated from another one with an area of one meter in width. Debris of fire are located in a big mass around this wall.

The area of excavations was an island in the north eastern Delta more than 5 km. west of Damietta and less than 20 km far from the Mediterranean, most of the intervening country is being, however, under water. They called it the Island of Amun (1).

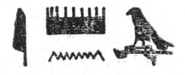


or **p3-'Iw-n-Imn,** the modern Tell-el-Balamon.

The Chairman of the Excavation mission added that this area of Tell-El-Balamon had two previous civilisations, the first was for the worshipped Horus Sema Behdety (2) this means the unifier of both Upper & Lower Egypt.



The second was for the worshipped god Amun (3) who, via his clergymen, transferred his religion from Upper to Lower Egypt. They exploited their powerful magic to dominate people.



These were assured by a variegated limestone amulet. On one of its faces is engraved a small child holding two snakes and standing over two crocodiles. (4).



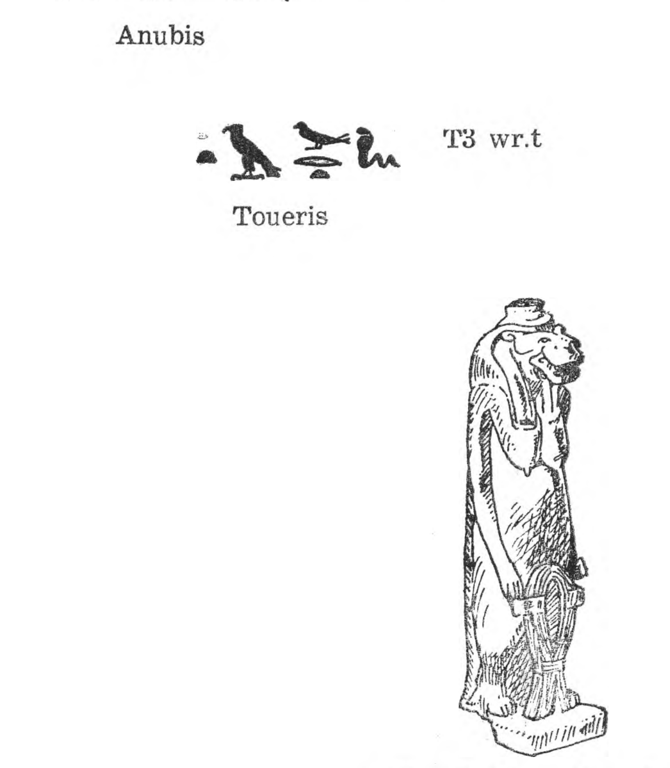
This means the victory of the god Horus against his uncle Seth. On the other face of the amulet, also engraved Maeth the godddess of truth and justice, the wife of Thoth the god of writing and wisdom and upwardness, Maéth is shaded by the scarab, the symbol of life, love and reincarnation.

The chairman adds that due to the progress of the Excavation, the mission found an amulet which shows the worshipped «Amun»-one of the ancient gods-beside a boat which is made of Terracotta belonging to the god as well as two small boats of the same kind. This gives us the conception that «Tell El-Balamon» is pinpointed over an island of two parts for harbouring, there is a lot of sea-shells, snails, limpets and winkles of different kinds and shapes.

The Chairman asserts that his mission found also some rare amulets which indicate the ancient Egyptian gods like Anubis (5) the god of the cemetery, the goddess Toueris (6,7) the protecting goddess of pregnant women and Bes (8,9,10) the god of gaiety, music and happiness.

Inpw

Anubis



T3 wr.t

Toueris

The Goddess Toueris

The God Anubis
of Embalming

There is a large group of amulets having the form of dwarfs which give pleasures and gaiety to the depressed persons. Excavators discovered one of the rarest amulets of Horus the child. This is an uninjured one, not hurt or touched by the god of evil «**Seth**».

Excavations were stopped on June 19 and will be resumed next fall. Chairman of the mission seizes the opportunity to thank all the colleagues and the co-helpers who shared the effort for the sake of science.

Chairman promised for another appointment if needed.

Francis Abd-El-Malek Ghattas.



8. Bes the god of music.



9. The god Bes plays on the Tamburine instrument.



10. The God Bes in a shape of Patek.

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5. **Chassinat E.** Ed., VI, 200, 1. 84; see also,

6. **Porter & Moss,** Bilbliography, VI, 164, under (320-323).

7. **Gauthier H.,** Dict. géogr., V, 33, p. 44. **Sambehdet.**

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    5.Grenfell, **PSBA** 23, Taf. XV, S. 139.

SOME REMARKS ON BERNADETTE MENU'S ARTICLE "RECUS DEMOTIQUES GRECO-ROMAINS PROVENANT D'EDFOU"*

M.A. NUR-EL-DIN

In a recent article, Bernadette Menu has published 30 demotic Ostraca from Edfu, 24 of which deal with **hmt** **'p.t** "poll-tax", 3 **with p3 wš n nbj** "commutation of the dyke-tax", 2 with **ht n tks** and the last with **brh.**

In addition to the transliterations, translations and comments, there are three appendices; discussions of variants of **hmt 'p.t,** the sum of the taxes and an index of the proper names occurring in the texts.

As in most tax-receipts from Edfu, the formula is simple. It starts with the date, then the verb **(wt or r.wt)** and the name of the tax-payer followed by the name of the tax and the amount paid(1). Of the taxes published here some are already known(2).

In view of the great difficulties presented by proper names in dealing with ostraca, and because the Edfu names are of some interest, 1 should like to suggest some alternative readings :

No. 4.1 : read **Pa-t3wj** instead of **Pa-wr** (?) 3).

2 : read **P3-bk"** "the sement" the servant" (s3) **Ptlmys** instead of **P3-b3k-Ptlwmys (?).**
Hr-nfr 4).

10.2 : ------ if occurs is no. 10 as in no. 15 as

and in no. 25 as The name in all three cases

is **Tbh** with in nos 10, 15 and

in no. 25.

No. 6.1 : read **P3-dj-Hr-m-hb** instead of **P3-dj-Hr s3 (?) s).**

2 : read **P3-bk"** the servant" (s3) **Ptlmys** instead of **P3-b3k-Ptlwmys** (?).

10. 2 : The name which occurs in this text occurs also in nos. 15.1 ½ and 25. 1. In no. 10, Menu reads **J3sw (s3) Syl, in no. 15, J3sw** s3 **Twhim** (?) and in no. 25, **J3sw** s3 **Tbw.** The father's name is read in three different ways. According to the photographs, it oc-

curs in no. 10 as [demotic] in no. 15 as [demotic]

and in as in no. 25 as [demotic] The name in all three

cases is **Tbh** with b : [demotic] in nos. 10, 15 and b : [demotic]

in no. 25. **J3sw** son of **Tbh** seems to be the same Person concerned with all three receipts which were issued in years 37 and 39 of Augustus and year 1 of Tiberius respectively.

no. 11.2 · read **Knwly3n (s3) Th .....** instead of **Knw** (s3) **Sy3nw (?)** 6).

no. 12.2 : read **Pa-hy** and not **Pa-hmy**7)

no. 14.3 : the reading **P3 hm** "the younger" is more likely.8)

no. 15.2 : See no. 10.2 above.

no. 17.2 : read **Hr-kn (s3) 3sgl** instead of **Hr-pa-hrd** (?) **(s3) P3-b3-sgr**9).

no. 22.1 : read **Tyn s3 P3-nfr-hr** and not **Dynw s3 P3-sr-n-Imn** (?) **s3 Sp-sn** 10).

no. 24. 1 — 2 : read **P3-'t-rmt-Bht** instead of **P3-'t (s3) P3-bik** (?) 11).

no. 25.1 : see no. 10. 2 above.

no. 26.2 : read **P3-'t** (s3) **Hr-kn** (s3) **3sk1** instead of **P3-'t s3 Hr-nfr (?)** (s3) **P3-b3-sgr.** See no. 17.2 above.

———.3 : The reading is **ws** and not **wd** (?). The same applies to no. 27. Menu (P.280) in fact changed her mind about **wd** and chose to read **ws.**

no. 27.2 : **read s3 Hr-kn (s3) 3sgl p3 ws** instead of **(s3) Hr-nfr** (?) **s3 P3-b3-sgr hmt** (?) **p3 wd** (?) 12).

no.28.2/3: read **Hr-pa-Is.t s3 Hr r ht n tks** instead of **Hr-Is.t hr ht n tks.**

no. 29.2 : read **Lsmns** instead of **Rym ns** 13).

———.3 : The faint signs at the beginning of the line are probably the name **Hr** followed by **r ht tks** which is more likely than **p3** (?) **ht r p3 tks.** Cf. no. 28.

———.4 : read **Pa-t3wj instead** of **Pth** 14).

no. 30.3 : After the Proper name occurring in line 2, the word **p3 brh** occurs in line 3 followed by a sum of 2 staters. Menu takes it here as **a**

noun signifying, "fodder", i.e. a payment in kind. In this respect, she quoted an Edfu Ostracon published by Wangstedt (in **Festschrift Berlin,** p. 327, Dem. Berlin P. 6556) where, in line 2, **p3 brh** occurs after a proper name and followed by **n p3 hmt 'p.t sttr 4** (lines 3,4). Wangstedt, correctly, took **p3 brh** as a title "Ostler" while Menu suggested "fodder" without explaining what "the fodder of the poll-tax" might mean since we know that the **'p.t** was usually paid in money and not in kind. The word **brh, Dem. Gl.** 119; Crum, CD. 44 b : βaPWɜ is so far known in demotic texts as a title only. In Spiegelberg, Dem. **Pap. Berlin,** no. 3114B. 2,pl. WIII: dd N.N **n brh Hrj=w** occurs, see also Zauzich, **Agypt. Schreibertrad.,** I, 40 ; II, p. 268, note 335. In Spiegelberg, **Dem. Pap. Mus. Roy. Cinq.**, p. 19 no.5, pl. VII Col. 3.7 : **irm Hr p3 brh** occurs. In Spiegelberg, Dem. Pap. Elephantine, pp. 12 ff. (Ostrakon leipzig, line 2) : **P3-sr-Mnt brh** occurs. Spiegelberg regarded **brh** in this case as a part of the proper name, but it is certainly the title **brh.** For the occurrence of the title after a proper name, see above **(Dem. Pap. Mus. Roy. Cinq.)**

In Mattha, **Bucheum,** II, p. 58 line 6; III, pl. LXVIII A no. 30.6 **n3 brh.w** occurs. In Nur-el-Din, Dem. Ostr. Leiden **n3 brh.w n Nw.t** "the **brh.w** of Thebes" occurs. Cf. also no. 287R.3.

Although I cannot explain the **n** before **p3 hmt 'p.t** in the Do Berlin P 6556 since **r** or **hr** would be expected, **brh** seems to be the title of **P3-'t s3 P3-bk s3 P3-bk.** Thus, the translation should be : "**P3-'t,** son of **P3-bk,** son of **P3-bk,** the **brh** has paid 2 staters" The text would not then be concerned with "fodder", but it would be a record of a payment.

Notes

* Published in Hommages A Serge Sauneron, I (Egypte pharaonique), Bibliothèque d'Etude, T, LXXXI, 1979, pp. 261 ff., pls. XXXIX ff.

1. For the formulae of Edfou bank-receipts, see Mattha, Dem. Ostr., p. 28. XXI.

2. For **hmt 'p.t** see, for instance, Mattha, **op. cit.,** nos. 19,25, 40A, 49, 50 ; Wangstedt, **Demotische Steuerquittungen aus Edfu in der Berliner papyrus — sammlung,** in Festschrift zum 150 Jahrigen Bestehen des Berliner Agypt. Museums (Berlin 1974), pp. 323 ff. nos. **1-XVII.** For **p3 ws nby,**

see Mattha, **op. cit.,** nos. 93, 92,**103,117.** For ḥt n tks, see Mattha, **op.cit.,** no. 206. For **brḥ,** as a title, see Nur-el-Din, **op. cit.,** no. 174 note 3, p.143.

3. The same name occurs in no. 29. 4 where it is read **Ptḥ.** In fact neither **Pa-wr** (?) nor **Ptḥ** is likely. In add'tion, although **Ptḥ** is listed in Ranke, PN, 138, it is unknomn in demotic texts.

4. Menu (p. 280) changed her m'nd on the reading of this proper name and considered **P3-dj-Ḥr-sm3-t3wj** which is not likely.

6. **m-ḥb** is visible on the photograph but not indicated on the facsimile.

6. There is only one name. According to the photograph, the fourth sign is clearly **L** and not a determinative of **Knw.**

7. This name occurs also in nos. 16. 2, 18. 2, 20. 2,23. 1, 24.1. The second element is **hy** "high" **(Dem. Gl.**349) It occurs in some Edfu Ostraca published by Mattha; see nos. 80. 1, 97.1,200. **2, 202.2.**

8. Menu suggested in a note a proper name, i.e. **P3-hm** as an alternative to **p3 hm** "the younger". I know of no example of the name **P3-hm.**

9. The second element of the first name occurs as facsimile in th's text and in nos. 26.2, 27.2. The reading is clearly **kn (Dem. Gl.** 539). In no. 17.2 the same is read as **pa-ḫrd** and in nos. 26.2,27.2 **as nfr.** The name is apparently **Ḥr-kn** which is already known. See, for instance, Mattha, **Dem. Ostr.,** nos. 126, 152 (both from Edfu); Griffith, **Graffiti,** p. 276. The father's name is **3sgl (3skl);** for other examples, see Mattha op-cit., p. 236; Nur-el-Din, **op. cit.,** p. 496. The three receipts were issued to the same person, the first (no. 17) is year 41 of Augustus, the second (no. 26) in year 2 of Tiberius and the third (no. 27) in year 3 of the same ruler.

10. For the name **P3-nfr-ḥr,** see, Griffith, **Ryl.,** III, p. 442, Lüddeckens, **Eheverträge,** p. 365.,

11. **rmt** is clear on both the facsimile and the photograph. The last element is **Bḥt "Edfu"** rather than **bik.** The **name P3-ʿt-rmt-Bḥt** is known in Edfu texts. see Mattha, **op. cit.,** nos. 126, 127.

12. The sign which Menu takes as **ḥmt** is the determinative of the proper name **3sgl, see no. 17.2 above.**

13. The determinative is lacking on the facsim'le, though visible on the photograph.

14. See no. 4.1 above.

M.A. NUR-EL-DIN

A PRELIMINARY REPORT ON THE EXAMINATION OF OLD WHEAT KERNELS FOR A POSSIBLE INFECTION WITH SEED GALL NEMATODE ANGUINA SP.

By

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It is well known that wheat was, and still is, subject to infection with the seed gall nematodes of the **genus Anguina**. In this respect, it should be mentioned that the genus Anguina was first recorded to infect wheat, in 1743 by Needham. This pest is capable of staying in a quiescent state for many years, after which it can revive when put under favourable conditions (Fielding 1951). Therefore, all the accessable wheat samples in the Agricultural Museum were examined for their possible infection with this nematode, and if the result is positive, will the organism be able to revive ?

About 50 wheat samples, dated from the Pre-Dynastic Era up to the Roman period, were microscopically examined. Most of the samples of the Old Kingdom were **T. dicoccum** and the samples of the later period were mainly **T.durum** and **T. Pyramidale.** Some wheat heads from the Roman time were also examined. The examination was done under a binocular 16 × magnification. Whenever a wheat kernel was suspected for possible infection, it was separated for further examination.

The typical symptoms of the seed gall nematode infection are best illustrated by the shorter and thicker kernels. Mature galls are also harder, smoother and darker in colour. The entire central cavity is filled with mass of second-stage quiescent larvae.

The mycroscopic examination of the wheat kernels revealed that all samples were free of galls except one of **T. Pyramidale.** This sample is dated back to the New Kingdom and was found in Deir El-Madina (Luxor). It contained 53 well preserved wheat kernels. Only 7 kernels were probably infected with the seed gall nematodes. (Fig. 1). The suspected galls were shorter, thicker, smoother with a cracked longitudinal line and showing dark stuff inside. No attempt was made to dissect any of these galls in order to save them for X ray and more refined examinations and analysis. Until then, no definite prove that these unusual looking kernels are infected with the seed gall nematode.

However, the microscopic examination gave only some hints for their possible infection.

As mentioned before, most of the examined wheat kernels that were obtained from various excavations, apparently were carefully picked and cleaned. Wheat kernels were usually put next to the mummies in the tombs for religious purposes. Therefore, it was expected from Ancient Egyptian Priests to pick up the best kernels for such purpose. In this case, small and sick-looking kernels must had been discarded accordingly. This is why it was very difficult to find any galls in these samples. Moreover, the way Ancient Egyptian Farmers selected their best seeds for wheat cultivation by sieving the grains, may have eliminated such infection. The flood or basin irrigation which was predominant at that time may have contributed to the control of such nematode pest. Areas with primitive agricultural practices are particulary affected since seed-treatment, rotation, seed selectivity are seldom practiced. This situation probably was not so in Ancient Agriculture, especially in wheat cultivation, as wheat was a special ritual crop that had an important religious and economic role.

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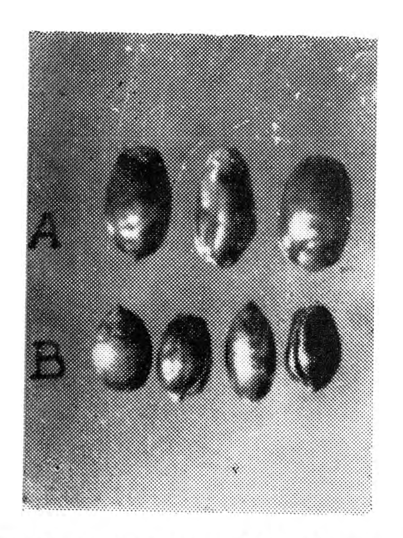


Fig. 1 : Kernels of T. Pyramidale showing healthy looking kernels (A) and suspected nematode infected kernels (B).

SALT AND MOISTURE PROBLEMS IN ARCHAEOLOGICAL BUILDINGS WITH REFERENCE TO AS-SCHEIMY HOUSE

By

A. MOEIZ SHAHEEN and JORGE'N NIELSEN

The scope of this work is to evaluate the deteriorating effect of salts and moisture in Porous building materials with reference to AS-Scheimy house, Monument No. 339. (1648-1796 A.C.) —(1058-1211 h.)

The house is situated in Haret El-Darb El-Asfar, which is branched from the street of El-Moeiz Lideen Ellah, Cairo, Egypt.

1. Factors governing moisture deteriorations in porous building materials.

The deterioration of porous building materials by the effect of moisture can go without end. The frost damage, the biological deterioration, the drastic effect of air pollution and also the destructive effect of salts are obviously dependent on the presence of moisture.

In other words, we can say that the majority of deteriorations can be explained by the continuous humidity changes in the presence of solouble salts. In this respect we have to note that the damage is actually proportional to the number of changes in the amount or percentage of humidity and not to the concentration of the hydrated salts present.

The absolute humidity or water-vapour concentration, is the mass of water-vapour per unit volume of dry air. This is dependent on the temperature, then for each temperature there will be a corresponding maximum water-vapour concentration. In decreasing the temperature of the air which contains water-vapour, the saturation point is reached and water start to form. The relative humidity is the ratio between the water-vapour concentration in the air and the maximum concentration possible at the same temperature.

In the climatic conditions prevailing in Egypt there will be a great probability to reach the saturation point of water-vapour in which water usually start to form due to the big difference in temperature between the day and the night.

Moisture occurs as vapour as well as liquid, so, if a porous material is placed under the effect of moisture, then the moist air will diffuse into the material while the transport of water whether horizontally or vertically will depend on the capillary structure.

As we know buildings are considered to be non-homegeneous structures, walls are generally built with mortar, columns and walls, especially in monumental buildings are often made of different materials and filled with rubble, a case which must be taken into consideration in evaluating the capillary rise.

Anyhow as a general rule, we can say that the maximum capillary rise is decreasing with increasing height, at the same time walls may become wet not only if they are in actual contact with the water table, but also by suction from the ground. Therefore the lowering of ground water table is a mean to prevent the access of rising water in walls of the buildings.

In the dryiny process, water is transported through the capillary system to the surface where evaporation takes place. The drying rate depends upon the ventilation. If unsaturated or dry air passes along the wall it prevents local saturation and thus stimulates evaporation, therefore crystallization of dissolved salts (efforscence) at the surface of walls will start. In fact the frequent drying and wetting cause successive crystallization and dissolution of salts, a case which is responsible for most weathering phenomena.

After this generalization, if we return back to the case under-question, namely, the problem of As-Sehiemy house, we shall find that most of the deteriorations happened in the house can be considered as a direct realization of most of these briefly summarised principles inspite of the present ground water level, which may be the case since a limited number of years.

II. Possible deterioration agents.

We previously mentioned that the majority of deteriorations can be explained by the continueous humidity changes in the presence of solouble salts. Also we noted that the damage is actaully proportional to the number of changes in the amount or percentage of humidity and not to the concentration of the hydrated salts present. Moreover the frequent drying and wetting cause successive crystallization and dissolution of salts, a case which is responsible for most weathering phenomena.

In the light of these factors we can summarize the possible deterioration agents as follows.

1. Ground water reaching the foundations of the walls by lateral seepage and subsequent vertical rising through the walls by capillary structure.

   Ground water usually transports salts from the ground to the stone, also it increases the humidity and dissolves salts already present in the stone and transport them together with salts brought from the ground to the dry surfaces, where they begin to crystallize causing severe disintegration in the stone or any other elements.

2. Spoiled drainage water reaching the walls by lateral seepage and subsequent vertical rising.

   Drainage water usually contains much salts, especially calcium phosphate and urea, moreover it increases the humidity and dissolves salts already present in the ground or in the stone itself and transport all of them to the dry surface where they begin to crystallize causing the weathering of the stone or any other elements.

3. Expansion and contraction due to temperature changes and great changes in moisture content, together with overloading and vibration by traffic.

All these factors when working together may cause cracking of some parts of the building.

Beside the previously mentioned possible deterioration agents, still are some other factors which must be taken into consideration, namely, wind erosion, air pollution and biological agents.

III. Discussion of laboratory and other investigation works.

III. 1. STONE AND SALT PROOVES

Before we go forward in the discussion of the results obtained from the analysis of stone and salt samples, we have to note that the samples already analysed are not sufficient to give enough information about the deterioration happened by the doubled effects of humidity and soloubie salts, but we can say that the results obtained are quiet sufficient to give at least, a preliminary imagination about the case.

We are going to summarize the results as follows.

A. Salt prooves

A.a. Water soluble part

1. The samples contain sodium chloride in comparatively very high percentage. This kind of salt is also prooved to be present in the fresh lime-stone sample, but its quantity in the samples is rather high. This may be most probably indicates that it was accumulated from the ground through evaporation of the saline solutions on the surface or just under the surface of the stones.

2. The samples also contain calcium chloride, magnesium chloride and magnesium sulphate. All these kinds of salts may be most probably originated from the ground by the effect of humidity or by the reaction of the free acids with the stones and plaster.

Both calcium chloride and magnesium chloride are hygroscopic, so there will be a chance for further humidity accumulation.

3. The acidic character of the salt solutions may be most probably indicates that there was, and perhaps still is, a free acid accumulation.

A.b. Acid soluble part

1. The samples contain calcium sulphate, magnesium carbonate and calcium phosphate.

The presence of both calcium sulphate and magnesium carbonate, can be most probably explained either by a reaction between the free sulphuric and carbonic acids with the stone and plaster or by their presence as natural impurities in the limestone itself. With respect to calcium phosphate,

which is proved to be present in 4 of the analysed samples, we can say that it may be most probably existed as a result of the transport of spoiled drainage water through the porous stone by capillary structure.

2. The samples containing calcium phosphate are localized in the western part of the house. This may give preliminary idea about their source, a case which actually needs more and more investigations.

B. Stone and plaster prooves

B.a. Water soluble part

1. The samples contain sodium chloride, calcium chloride, magnesium chloride, magnesium sulphate and sodium sulphate.

2. Sodium chloride is present in a relatively lower percentage, this may be most probably explained by its transporation from the inside of the stone through the pores by humidity to the outer surfaces where it is accumulated thereupon.

3. The exceding values of calcium chloride, magnesium chloride, magnesium sulphate and sodium sulphate may be most probably explained by the transportation of their solution through the porous stone by capillary structure where later on accumulated.

4. The acidity of the stone prooves is the same as that of the salts, which most probably may indicate that there was, and perhaps still, a free acid accumulation. On the other hand there is a cement plaster, sample (no. 10) which proved to be alkaline, a case, which may be explained by its application to the wall in the near Past, yet it is not subjected to the free acids for enough time.

B.b. Acid soluble part

1. The samples contain calcium sulphate, magnesium carbonate and calcium phosphate. The presence of both calcium sulphate and magnesium carbonate can be most probably explained either by a reaction between the free sulphuric and carbonic acids with the stone or the plaster or by their presence as natural impurities in the lime-stone itself.

   With respect to calcium phosphate which is proved to be present in 3 of the samples, we can say that it may be most probably existed as a result of the transport of spoiled drainage water through the porous stone by capillary structure.

2. The samples containing calcium phosphate are localized mostly around the latrine, a case which may give idea about some of the causes of deteriorations happened.

III. 2. INVESTIGATION OF THE SUBSOIL

The groundwaterlevel was measured in the well in the garden February the 20th and was found 6.50 m below earthlevel or 7.45 m below groundfloorlevel.

The ground layers were examined by digging to the groundwaterlevel in the eastern yard, where the groundlevel is estimated to be nearly the same as the groundfloorlevel.

The digging was made along an el der brickwall, whose foundation was examined at the same time. It was found to rest upon flat foundation stones, places in the sandy ground about 2,66 m below groundlevel. Above these stones was a layer of smaller packed stones upon which the elder cellarfloor was found to pass into the wall. The total thickness of these layers was about 55 cm.

The wall was placed upon sandy layers, which were felt of same constitution as the layers deeper in the hollow from where a grain size distribution curve has been made by the Danish Geotechnical Institute (marked "2" with triangular measuring spots in the diagram). This sandlayers have only few fine grains and the Institute has estimated its capillary lifthight to be about 25 cm.

Yet about 20 cm below the foundation level was found layer of sand, citted together with clay, silt or dust. This layer was found to have a thickness in the pit varying from 15 to about 40 cm. It must have come up by water sinking through the ground taking small particles from the surface layers somewhat deeper and thus building up a barrier in this depth for transport of particles to the deeper sandlayers. Pro oves of this layer was also taken and the grain size distribution curve found (ma rked "1'- with circular measuring spots in the diagram). The geotechnical Institute has estimated its capillary lifthight to be about 1 m.

A hypothesis has been put forward that this layer could form a hinderness for water passing down through it and in this manner periodically cause a secondary groundwaterlevel above it just as it is possible that waste water and sewage could be accumulated here and from here be sucked into the wall. If so it has been proposed to puncture the layer by drilling holes through it. There is however a big risk that such holes would be stopped in a very short time by new materials added from above. The only secure method seems to be digging bigger holes, such as now have already been done by this digging in the eastern yard.

However when digging the hole no water were found in the ground above the tight sandlayer. Nor after a very big rainfall during a whole day that accidentally took place just while digging indications were found of the formation of wateraccumulations. Therefore most probable there are no problems of this art, but it will be a simple task to check by boring in different places and seasons that there are no water in this depth.

Below this layer were found a row of sandy layers of the named type (proof 2). The sand was very loose (the ladder sank about 20 cm when descending). The layers were light sloping to west (1:15) and north (1:20) and separated by thin layers of gravel. Possibly the slope could be explained by regarding the local ground as part of a dune. This layers were found to proceed more than 4 m downwards to the groundwaterlevel.

Of interest for the moisture problems was, that in the eastern side of the digged hole was found an elder sewer,now earth filled, about 0.6m high and 1 m wide, decked with big flat stones. The top of the pipe was about 0,8 m below groundlevel and it was crossing through the wall in the southern side of the hole. From such big sewers much moisture must have passed directly into the walls.

IV. CONSERVATION OF THE BUILDING

A. Remedial measures against moisture

Various remedies to prevent or decrease moisture in the building will be discussed. In the same time, it may be important to note that in many countries, commercial firms execute various methods in connection with normal buiding practice. Occasionally, these methods have been used in the preservation of monuments, but more frequent and systematic application of remedies against moisture will increase the effectivness of monument's restoration.

A.1 Remedies against rising ground water and seepage

A.1.1. Damp-proof courses

Damp-proof courses are used to prevent the movement of water in the vertical direction. They may be applied in walls and floors to prevent rising water and can also be used against downward movement.

Methods to apply lamp-proof courses may be devided into two classes: those requiring horizontal sectioning of the wall with subsequent insertion of the impermeable materials, and methods where liquids are injected into the wall.

Materials used in the first group include metals, bituminous mixtures, plastic sheets and mixture of epoxy resins with sand marble powder.

Several methods are being commercially applied in which liquids are injected into holes drilled in the wall. Sabstances used are e.g., silicone solutions silicone/latex mixtures and thermosetting resins.

A.1.2. Methods using vertical moisture barriers

The amount of ground water reaching the walls by seepage may be reduced by providing moisture barrier arround the lower exterior parts of the wall or by making a pathway.

Porous tubes if inserted around the lower exterior parts of the wall will act as traps for the water going to the walls by seepage.

A.2. Execution of new drainage system

The ground water level is proved to be apart from the foundations of the building by about 4 meters. In the same time a possibility for condensation of humidity in the foundations still existing. Inspite of this possibility we believe that the drainage system in As-Seheimy and also in the surrounding buildings is the main source of humidity, a case which actually needs more exploration. If it is so, we propose the following remedies.

A.2.1. Evacuation of the old drainage system and building of new septictanks for the house.

A.2.2. Execution of new drainage system for the house connected with the drainage system of the city.

A.3.2. Treatment of the ground.

To decrease lateral seepage and the subsequent vertical capillary rise, we propose as a complementary remedy the lowering of the level of the street to its original limit. In the same time the consolidation of the soil by the execution of a drainage system or any other mean, may offer a better situation; but we have to take into consideration that changes in the soil strucuture may cause damage to the building.

A.4. Ventilation

High relative humidities inside the building which may cause condensation of moisture on cold surface can be reduced by ventilation.

Condensation is frequently observed in countries like Egypt, where humid warm air enters poorly heated buildings with thick walls, especially in spring times.

In this respect execution of ventilation channels through the walls may perform a better situation.

B. Extraction of soluble salts

As we mentioned above, it is well known that the successive crystallization and dissolution of salts by the frequent drying and wetting is responsible for most weathering phenomena, thus extraction of soluble salts will increase to a great extent the durability of the building.

In fact extraction of soluble salts, from the technical point of view, is considered to be one of the easiest tasks in conservation process of a building, whenever it is possible to isolate the building from the source either, by inserting impervious layer in the passage of the salts or by adjusting moisture content in the building.

Extraction of soluble salts is a simple process, but dangerous too, unless it is achieved in the right manner. The following factors must be taken into consideration :

1. The superficial crystalline stable salts must be removed mechanically, otherwise a change in the moisture content occurs with subsequent disturbance of the balance followed by recrystalization and further weathering.

2. Extraction of soluble salts by care must be preceded by stabilization of the water soluble paintlayers. Much care must be paid to the texture of the paintings. In this respect several stabilizing materials which set in a mesh-structure can be used.

3. Extraction of salts must be preceded also by strengthening the weathered stone blocks. Strengthening materials which set in a mesh-structure can be used.

4. The extraction process must be continued till complete removal of salts. This can be judged by a very simple chemical test, in which few drops of silver nitrate is added to the extracted salt solutions. White preciptate indicates the presence of chloride, which is in the most cases the major constituent. For the extraction of salts we propose the following technique.

A paste of pre-washed sand and mud is applied to the wall. When dries it is brushed and replaced by a new one. The process must be continued till the stone becomes free from salts.

The idea of this method is that we apply to the wall a more porous structure in a form of a secondary surface. As we know the salt will migrate from the inside of the wall by capillary force and osomosis towards the dry and salt free surface i.e. the mud-sand paste, and crystallizes thereupon where it can be easily removed.

C. Replacement of the severely weathered stone-blocks

Replacement of severely weathered stone-blocks by new ones will be, in some cases, the only solution.

Although it is well known that this work is one of the main tasks of the architect, but from the conservation point of view, we hope that the use of cement mortar will be avoided.

In cases where the architect is obliged to use this destructive mortar, the stone surface adjacent to it must be treated with one of the resins which form impervious film when cure.

CONCLUSIONS

1. The ground water is most probably not the main source of humidity.

2. The main part of humidity is most probably coming from the drainage system in the house and the surrounding buildings.

3. A more precise information about the localization of the drainage system in the house and about the capacity of the drainage system in the surroundings are urgently needed to give a more precise idea about the moisture problems and its subsequent remedies.

4. In the same time and for the same purpose much more salt samples must be analysed chemically and biologically.

A. Moeiz Shaheen

Jorgen Nielsen

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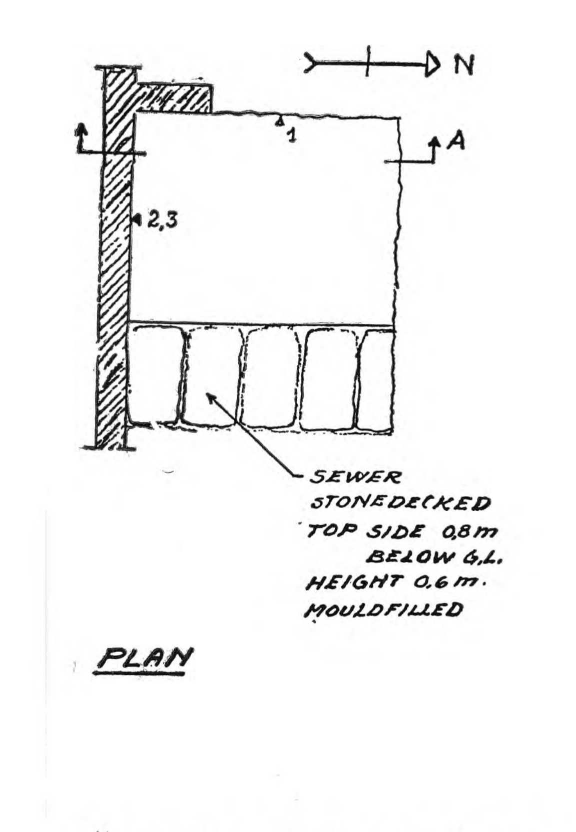
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BAYT AS SEHEIMY:

Sample no: / Room no:	Salt, A^{III} room: 123.		Salt, O^{III} room: 123		Salt, E room: 118		Salt, F. staircase A		Salt, G room: 210		Salt, H room: 141		[crossed out] 10. Cement:		Salt. B^{III} room: 123		Plaster room: 140		Plaster room: 503-2		Plaster room: 501-1		Plaster+[illegible]	
SOLUTION	water	acid	water	acid	water	acid	water		water	acid	water		water	acid	water	acid	water	acid	water	acid	water	acid	water	acid
pH	5		5		5		5		5		5		11		5		5		5		5		5	
Na^+	3		4	2	3		3		3		3		3		3		3		3	1.	1.		3	
K^+	/		/		/		/		/				/		Trace		/		/		/		/	
Ca^{++}	Trace		2	$CaSO_4$ 4	/	$CaSO_4$ 2	3		$CaCl_2$ 4	$CaSO_4$ 3	1.		/	3	1.	2	1.	4	1.	1.	/	3	1.	4
Mg^{++}	/		Trace	$MgCO_3$ 2	/	1.	3		2	$MgCO_3$ 1.	/		/	1.	Trace	$MgCO_3$ 1.	/	1.	Trace	Trace	Trace	1.	Trace	1.
Cl^-	3		4		4		3		4		3	.	2		4		4		4		1.		4	
SO_4^{--}	2		2	$CaSO_4$ 2	2	2	2		2	$CaSO_4$ 1.	Trace		Trace	1.	2	$CaSO_4$ 2	Trace	½ Trace $CaSO_4$	/		1.	2	2	2
NO_3^{--}	/		1.		/		/		/		/		/		Trace		/		/		/		/	
PO_4^{--}	1 →		/	2	/	1.	/		/	/	/		/	1.	/	1.	/	/	/	2	/	/	/	Trace
Al^{3+}	/			} 1.		} 1.	1.		}	} 1.	/			} 2	} Trace			} 1.		} Trace		} 1.		} 1.
Fe^{3+}	/						/				/													

[signature] 29.5 1975.



GROUNDLEVEL (G.L.)

MOULDFILLING WITH TILE FRAGMENTS

SANDLAYER

SANDLAYER WITH SILT AND CLAY PARTICLES

SANDLAYERS SEPARATED BY THIN LAYERS OF GRAVEL

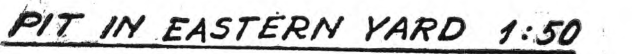
1, 2, 3 : PROOVES TAKEN OUT 1975.02.21.

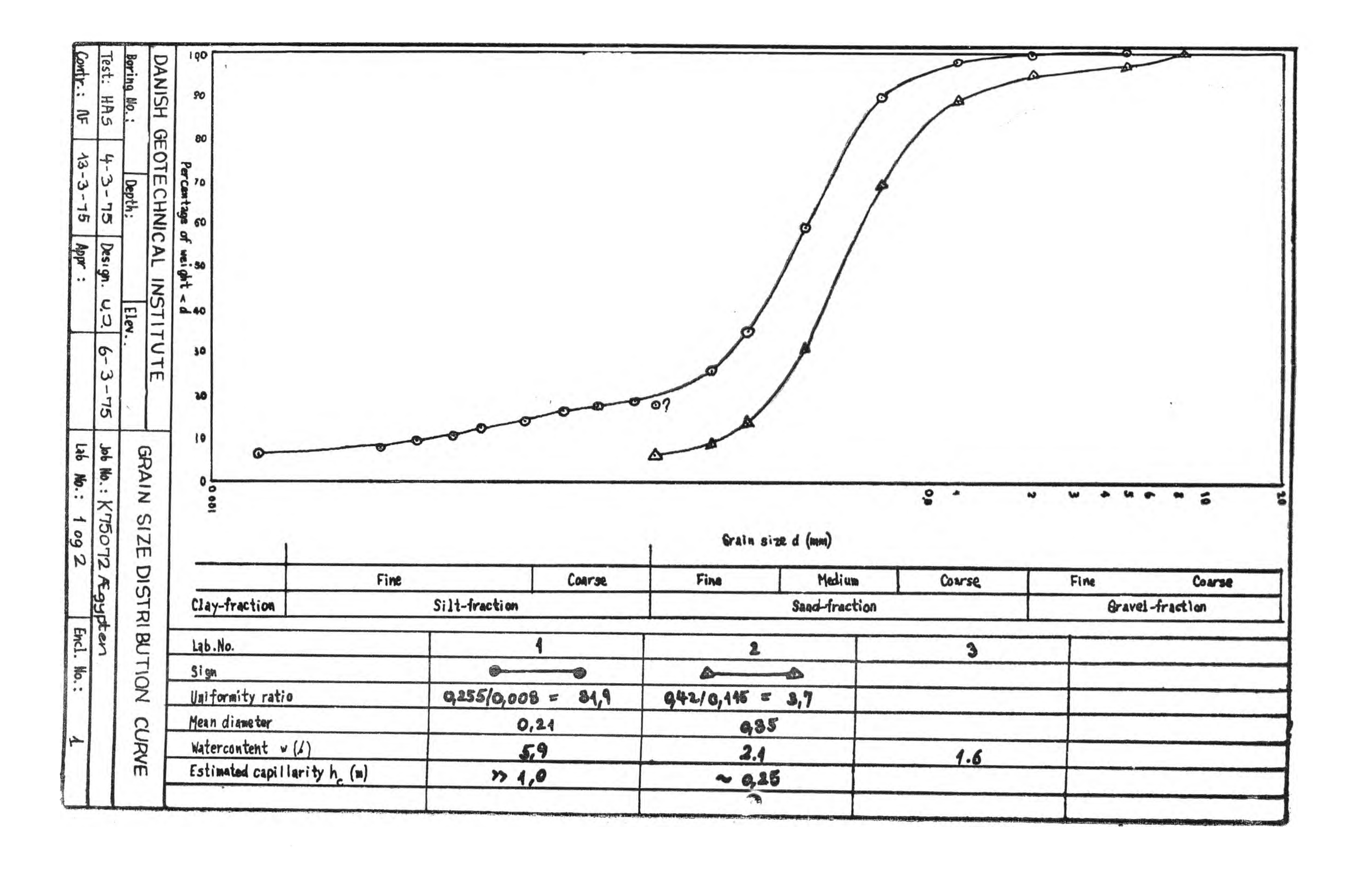
G.W.L.

0, 1m, 2m, 3m, 4m, 5m, 6m, 7m

DEPTH BELOW GROUNDLEVEL

SECTION A





Percentage of weight < d
Grain size d (mm)
Clay-fraction
Silt-fraction
Sand-fraction
Gravel-fraction
Fine
Coarse
Medium
Lab.No.
Sign
Uniformity ratio
Mean diameter
Watercontent w (%)
Estimated capillarity h_c (m)
1
0,255/0,008 = 31,9
0,21
5,9
>> 1,0
2
0,42/0,116 = 3,7
0,35
2,1
~ 0,25
3
1.6
DANISH GEOTECHNICAL INSTITUTE
Boring No.:
Depth:
Elev..
Test: HAS
4-3-75
Design. U.J.
6-3-75
Contr.: NF
13-3-75
Appr :
GRAIN SIZE DISTRIBUTION CURVE
Job No.: K75072 Ægypten
Lab No.: 1 og 2
Encl. No.: 1

STEIA OF INTEF AND HIS FAMILY

By

SANIA ABD EL AAL

The stela of the Overseer of the house Intef, son of Sat - Amon, was found in Abydos from the time of the Middle Kingdom.

Abydos and its adopted god Osiris have attained great sanctity, and stelae were set up there in memory of persons from the most remote districts.

The stela was made of limestone: Height, 0.62 cm, width. 0.53 cm.

The inscriptions of the stela are in sunk relief and painted blue and technically is in an excellent work.

At the upper edge and on the sides are ornaments painted red, blue, yellow, green and black paint. At the lower edge there are remains of red, yellow and black paint.

In the upper part of the stela there are three lines of inscriptions representing the offering formula. Beneath to the left a man (Intef) is standing facing right, in the left hand a long stick, in the right a scepter. He wears a short curled red wig on his head, panted bracelets; Large kilt with straight cross lines. Behind him his wife facing right and puts her left hand on his left shoulder, in her right hand she holds a lotus flower. She puts a normal coiffure for women. Her dress is long, narrow hanged with a green halter; the dress is decorated with net — pattern, and from upper and down with painted border. She wears bracelets and anklets at both arms and feet.

Right Side :

Underneath an offering table laden with food and drinks, at the left side there is a hs-vase and on the right a cup with food on a stand.

In the upper part some jars, the one in the middle has three holes with lotus flowers.

In the upper row, facing left we see three persons standing behind each other. The first one carries a jar in his right hand, in his left a lotus flower and a bud. He is a chauvin.

The second one, a woman carries a mirror in the right hand and bands of cloth in the left and she puts a green dress.

The third one is a woman who carries on her right shoulder a box and in her left hand a jar with handle (halter). In front of her there is a bowl (dish) with serrated rim in which we see lotus flowers.

Second row :

There is a standing man facing right and his right hand extended as if he is spealing. He holds a mahuscript in his left hand. He has a long wig and wears bracelets, his name is Senusert.

In the lower part we see a standing woman facing left, she carries a basket on her head which she holds with her right hand, and a flower in her left hand. She puts: a normal coiffure, broad collar, and a dress supported with halter. Her name is Sat - Amun.

The translation of the inscriptions

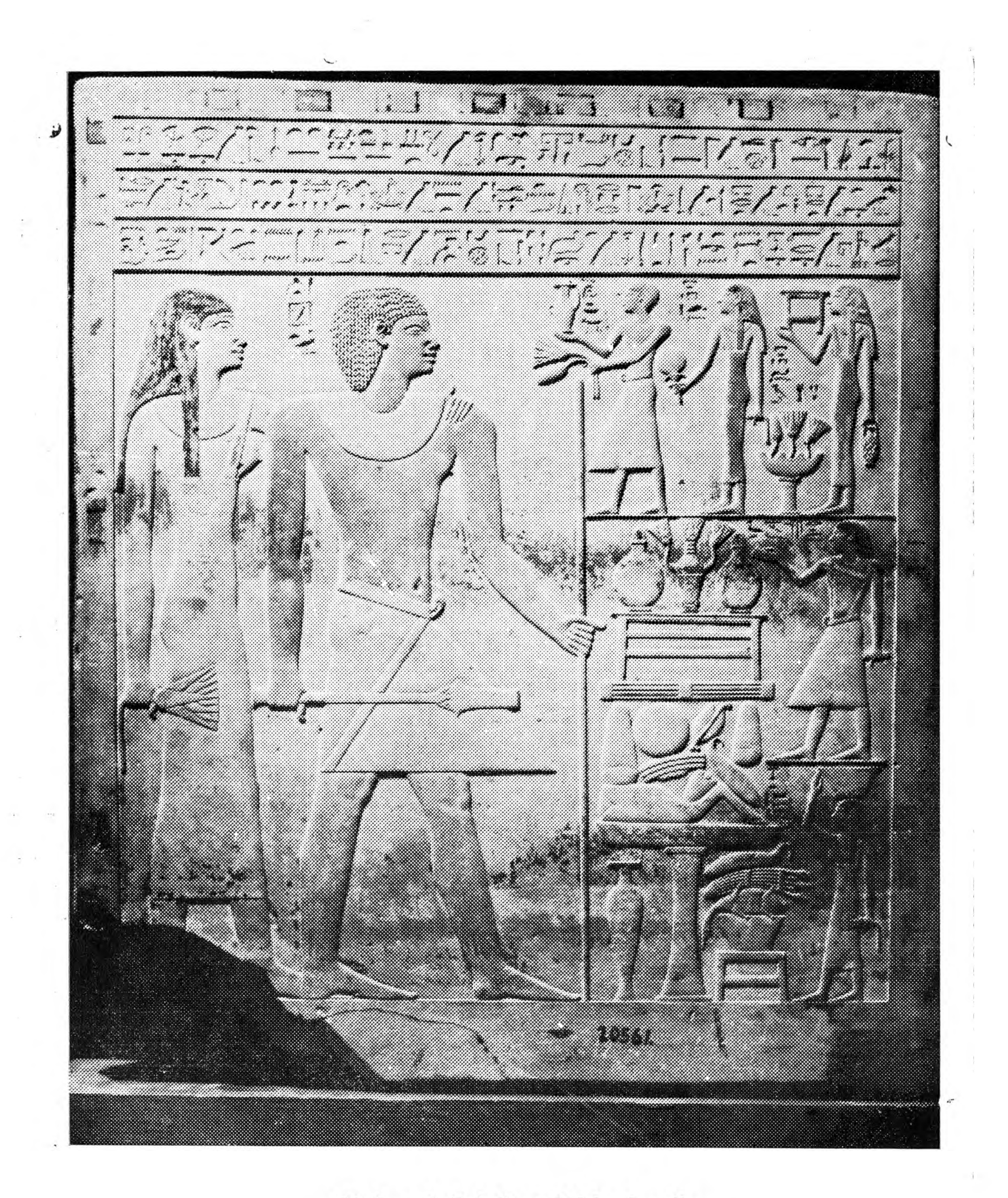
— An offering for Osiris, lord of Abydos, may he give an offering and thousands of alabaster vessels and garments, every new year, vegetable, all sorts of offerings, and every good and pure thing on the feast of the month, the fifteenth day, the wag - feast. the feast of Thoth, feast of the first appearance; the feast of the great appearance. The feast of the sacred bark to the necropolis of Abydos: May be given to him, the two arms in the Sacred boat on the road of the west. May he hear the jubilation in the name of Abydos. On the feast of Hades, on the feast of the night of deep, — (may he give) bread and beer, thousands of provision of Abydos for the revered, Overseer of the house, Intef son; of Sat Amon, true of voice, his beloved wife belonging to the place of his heart (the revered Sat — Hather).

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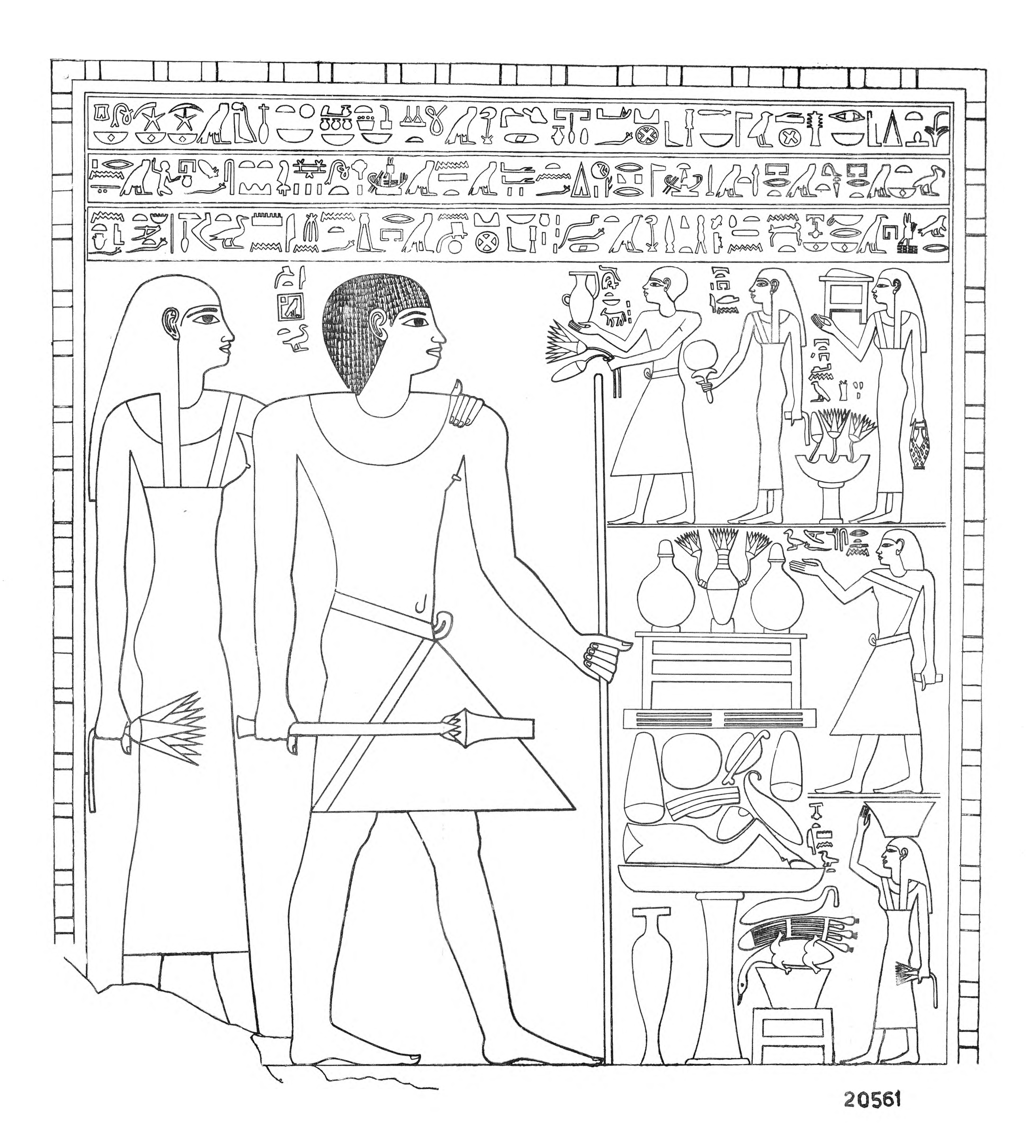
1 — Catalogue Général Du Musée du Cairo 20561.

2 — Catalogue Maspero N. 462.

3 — Catalogue Mariette d'Abydos N. 610.



Stela of Intef and his family



20561

NOTE

Der Persea-Baum: Sehr wahrscheinlich ist der jšd-Baum wie im Altertum im Vergleich zu den sonst vorhandenen Obstbäumen wie Sykomore und nbs. ein gepflanzter und (weil kgl.) seltener Baum mit seiner "vorzüglichen" wie Rahm schmackhaften ovale und lärchenzapfig Frucht اشطه ishta). Sein Name in der Umgangssprache šw3b NR'[1] ("antworten جواب ") spielt auf seine Rolle im Orakel und in den Krönungszeremonien (jšd "Fragen") an. Dass šw3b gleichzeitig mit jšd-Bäumen unter den bei Inenni erwähnten Bäumen seines Gartens in Westtheben vorkommt, ist ein Beweis, dass er in der Zeit Tutmosis III. auf einen anderen Baum " جوافة ("gauafa")", der auch kegelförmige Frucht trägt, übertragen wurde. Die gr. Benennung "Persea" zeigt, dass man noch in der Spz. seines Herkunftslandes "Persien" bewusst war. Man verkauft heute "gauafa" ياجوافة زى الاشطة jšd blieb in den kgl. und religiösen Texten als seine Bezeichnung, während "gauafa" tritt im Vordergrund als noch heute populäre Frucht hervor. Wahrscheinlich wuchs zur Zeit Hatschepsuts ein jšd.-Baum in Heliopolis und bei Heliopolis in Ḥtp.t (hm)[2] In مسطرد "Mostorod" (Ma=bw+st-rd) "Ort des Flüchtens" befindet sich die alte Kirche von المحمه (m - Bildung von Hm)[3] bei Mataria, dem alten Heliopolis. "Mostorod" wäre analogue oder Synonym zu Ḥt-w'r.t "Auaris"[4] der Hyksos, vielleicht dieselbe!

R. Moftah

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1) Grab des Inenni Urk IV 73, s.R. Moftah, "Die heiligen Bäume..." masch. schrift. Dissertation, Göttingen 1959, S. 42-44, ib. "Lebenszeit.." ASA 65, 1983 s. 7 ib. "Frühgesch. Anschaulichkeit..." ASA 66, 1984, S.3,21.

2) Urk. IV 250 f.

3) Wird a.a.o. behandelt. Dort glaubt man die Heilige Familie geflüchtet" zu haben.

4) Bisher Lokalisation unsicher, s.R. Stadelmann in LA "Auaris"

TABLE DES MATIERES

